THE /2275 8.1.

## WORKS

OF

# Alexander Pope Esq.

VOLUME VI.

CONTAINING HIS

## MISCELLANEOUS PIECES

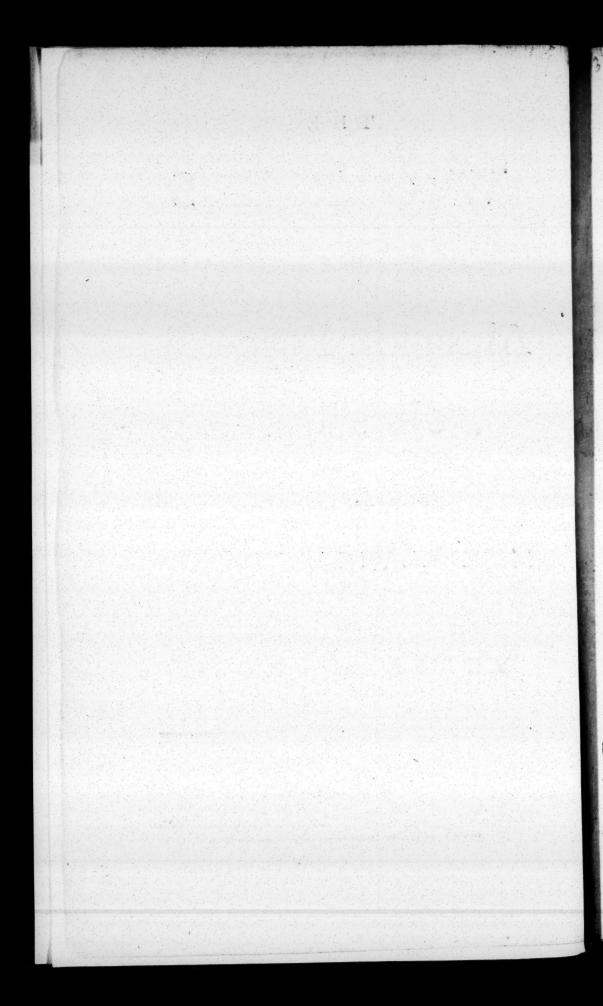
IN

VERSE and PROSE.

LONDON,

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M DCC LL



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## ERRATA.

Page 6. 1. 3. for Haec, read Hac.

13. Verse 38. for near, r. ne'er. 26. l. ult. for Largi, r. Largis.

30. l. 15. for urguentur, r. urgenter.

55. Verse 6. for Umbrelia, r. Ombrelia:

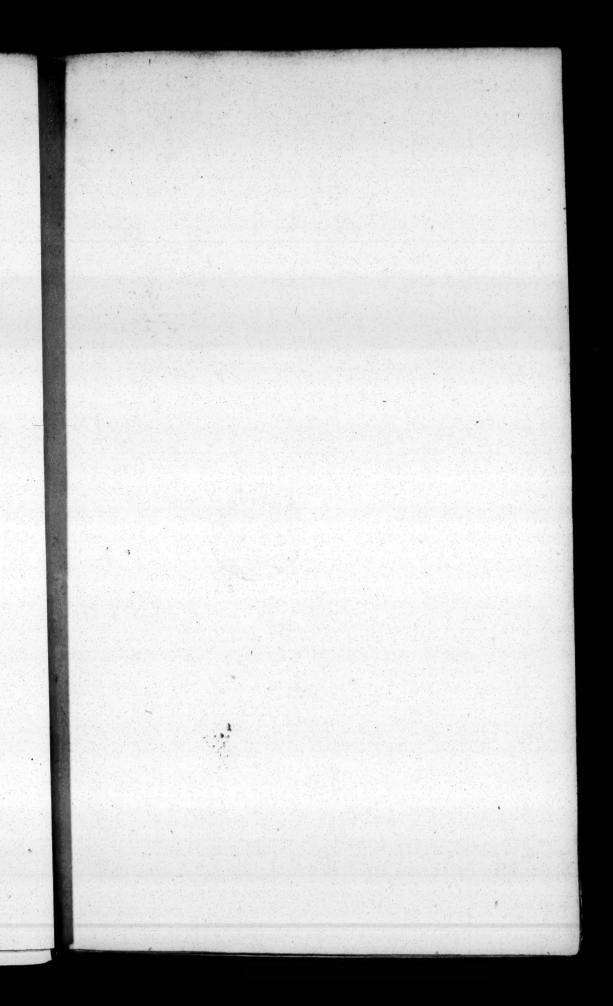
97. Note +. for Columefius, r. Colomefins.

154. 1. 4. for Arietadion, r. Arietation.

184. 1. 23. r. smoaking plain.

233. 1. 2. for bumidia, r. bumida.

254. 1. 15. for fales, r. falfe.





Hayman inveted.

Hail, Bards triumphant! born in happier Days;

Inmortal Heirs of universal Praise!,———
Oh may some Spark of your celestial Fire?——

The last, the meanest of your Sons inspire?.

Gray on Git.

# IMITATIONS

OF

# HORACE.

## EPISTOLA VII.

UINQUE dies tibi pollicitus me rure futurum,

Sextilem totum mendax desideror. atqui,
Si me vivere vis sanum recteque valentem;
Quam mihi das aegro, dabis aegrotare timenti,
Maecenas, veniam: dum sicus prima calorque
Designatorem decorat lictoribus atris:
Dum pueris omnis pater, et matercula pallet;
Officiosaque sedulitas, et opella forensis
Adducit sebris, et testamenta resignat.
Quod si bruma nives Albanis illinet agris;
Ad mare descendet vates tuus, et sibi parcet,
Contractusque leget; te, dulcis amice, reviset
Cum Zephyris, si concedes, et hirundine prima.

Non, quo more pyris vesci Calaber jubet hospes,
Tu me secissi locupletem. Vescere sodes.

Tu me fecisti locupletem. Vescere sodes.

Jam satis est. At tu quantumvis tolle. Benigne.

Non invisa feres pueris munuscula parvis.

## EPISTLE VII.

Imitated in the Manner of Dr. Swift.

| IS true, my Lord. I gave my word.         |      |
|---|------|
| I would be with you, June the third;      |      |
| Chang'd it to August, and (in short)      |      |
| Have kept it—as you do at Court.          |      |
| You humour me when I am fick,             | 5    |
| Why not when I am splenetick?             |      |
| In town, what Objects could I meet?       |      |
| The shops shut up in ev'ry street,        |      |
| And Fun'rals black'ning all the Doors,    |      |
| And yet more melancholy Whores:           | 10   |
| And what a dust in every place?           |      |
| And a thin Court that wants your Face,    |      |
| And Fevers raging up and down,            |      |
| And W* and H** both in town!              |      |
| " The Dog-days are no more the case."     | 15   |
| 'Tis true, but Winter comes apace:        |      |
| Then fouthward let your Bard retire,      |      |
| Hold out some months 'twixt Sun and Fire, |      |
| And you shall see the first warm Weather, |      |
| Me and the Butterflies together.          | 20   |
| My Lord, your Favours well I know;        |      |
| 'Tis with Distinction you bestow;         |      |
| And not to ev'ry one that comes,          |      |
| Just as a Scotsman does his Plumbs.       |      |
| " Pray take them, Sir,—Enough's a Feast:  | 25   |
| "Eat some and pocket up the rest—         | -,   |
| † B 2                                     | What |

es,

ne.

I.

#### IMITATIONS Book I.

Tam teneor dono, quam si dimittar onustus.

Ut libet: haec porcis hodie comedenda relinques.

Prodigus et stultus donat quae spernit et odit:

Haec seges ingratos tulit et seret omnibus annis.

Vir bonus et sapiens, dignis ait esse paratus?

Nec tamen ignorat, quid distent aera lupinis?

Dignum praestabo me, etiam pro laude merentis.

Quod si me noles usquam discedere; reddes

Forte latus, nigros angusta fronte capillos:

Reddes dulce loqui: reddes ridere decorum, et

Inter vina sugam Cynarae moerere protervae.

Forte per angustam tenuis vulpecula rimam Repserat in cumeram frumenti; pastaque, rursus Ire foras pleno tendebat corpore frustra.

| Ep. VII. OF HORACE.                       | 5  |
|---|----|
| What rob your Boys? those pretty rogues!  |    |
| " No, Sir, you'll leave them to the Hogs. |    |
| Thus Fools with Compliments befiege ye,   |    |
| Contriving never to oblige ye.            | 30 |
| Scatter your Favours on a Fop,            |    |
| Ingratitude's the certain crop;           |    |
| And 'tis but just, Ill tell ye wherefore, |    |
| You give the things you never care for.   |    |
| A wife man always is or shou'd            | 35 |
| Be mighty ready to do good;               |    |
| But makes a diff'rence in his thought     |    |
| Betwixt a Guinea and a Groat.             |    |
| Now this I'll fay, you'll find in me      |    |
| A fafe Companion, and a free;             | 40 |
| But if you'd have me always near-         |    |
| A word, pray, in your Honour's ear.       |    |
| I hope it is your Resolution              |    |
| To give me back my Constitution!          |    |
| The fprightly Wit, the lively Eye,        | 45 |
| Th' engaging Smile, the Gaiety,           |    |
| That laugh'd down many a Summer Sun,      |    |
| And kept you up so oft till one:          |    |
| And all that voluntary Vein,              |    |
| As when Belinda rais'd my Strain.         | 50 |
| A Weafel once made shift to slink         |    |
| In at a Corn loft thro' a Chink;          |    |

I.

#### Notes.

VER. 50. As when Belinda] A compliment he pays himself and the public on his Rape of the Look.

‡ B 3

But

#### IMITATIONS Book I.

Cui mustela procul, Si vis, ait, effugere istinc;
Macra cavum repetes arctum, quem macra subisti.
Haec ego si compellor imagine, cuncta resigno;
Nec somnum plebis laudo satur altilium, nec
Otia divitiis Arabum liberrima muto.
Saepe verecundum laudasti: Rexque, Paterque
Audisti coram, nec verbo parcius absens:
Inspice, si possum donata reponere laetus.

| Ep. VII. OF HORACE.                      |    |
|--|----|
| But having amply stuff'd his skin,       |    |
| Could not get out as he got in:          |    |
| Which one belonging to the House         | 55 |
| ('Twas not a Man, it was a Mouse)        | ,, |
| Observing, cry'd, "You scape not so,     |    |
| " Lean as you came, Sir, you must go."   |    |
| Sir, you may spare your Application,     |    |
| I'm no fuch Beast, nor his Relation;     | 60 |
| Nor one that Temperance advance,         |    |
| Cramm'd to the throat with Ortolans:     |    |
| Extremely ready to refign                |    |
| All that may make me none of mine.       |    |
| South-sea Subscriptions take who please, | 65 |
| Leave me but Liberty and Ease.           |    |
| 'Twas what I faid to Craggs and Child,   |    |
| Who prais'd my Modesty, and smil'd.      |    |
| Give me, I cry'd, (enough for me)        |    |
| My Bread, and Independency!              | 70 |
| So bought an Annual Rent or two,         |    |
| And liv'd — just as you see I do;        |    |
| Near fifty, and without a Wife,          |    |
| I trust that finking Fund, my Life.      |    |
| Can I retrench? Yes, mighty well,        | 75 |
| Shrink back to my Paternal Cell,         |    |
|  |    |

cI.

#### NOTES.

VER. 66. Craggs and Child, Mr. Craggs gave him some South-sea subscriptions. He was so indifferent about them as to neglect making any benefit of them. He used to say it was a satisfaction to him that he did not grow rich (as he might have done) by the public calamity.

‡ B 4

A little

### IMITATIONS Book I.

Parvum parva decent. mihi jam non regia Roma, Sed vacuum Tibur placet, aut imbelle Tarentum. Strenuus et fortis, causisque Philippus agendis Clarus, etc.

SATIRA

k I.

a,

n.

S

RA

A little House, with Trees a-row,
And, like its Master, very low.
There dy'd my Father, no man's Debtor,
And there I'll die, nor worse nor better.
To set this matter full before we

80

To fet this matter full before ye, Our old Friend Swift will tell his Story.

"Harley, the Nation's great Support,"—But you may read it, I stop short.

SATIRE

### SATIRA VI.

Hortus ubi, et tecto vicinus jugis aquae fons, Et paulum filvae super his foret. auctius, atque Di melius secere. bene est. nil amplius oro, Maia nate, nisi ut propria haec mihi munera saxis. Si neque majorem seci ratione mala rem, Nec sum sacturus vitio culpave minorem: Si veneror stultus nihil horum, O si angulus ille Proximus accedat, qui nunc denormat agellum! O si urnam argenti sors quae mihi monstret! ut illi, Thesauro invento qui mercenarius agrum Illum ipsum mercatus aravit, dives amico Hercule: si, quod adest, gratum juvat: hac prece te oro,

Pingue pecus domino facias, et caetera praeter Ingentum; II.

us,

ns,

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ece

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25

Remov'd

### SATIRE

The first Part imitated in the Year 1714, by Dr. SWIFT; the latter Part added afterwards.

'VE often wish'd that I had clear For life, fix hundred pounds a year, A handsome House to lodge a Friend, A River at my garden's end, A Terras-walk, and half a Rood 5 Of Land, fet out to plant a Wood. Well, now I have all this and more, I alk not to encrease my store; · But here a Grievance seems to lie, · All this is mine but till I die; 10 I can't but think 'twould found more clever, ' To me and to my Heirs for ever. 'If I ne'er got or lost a groat, By any Trick, or any Fault; And if I pray by Reason's rules, 15 And not like forty other Fools: " As thus, "Vouchfafe, oh gracious Maker! " To grant me this and t'other Acre: " Or, if it be thy Will and Pleafure, "Direct my Plow to find a Treasure:" ' But only what my Station fits, ' And to be kept in my right Wits. ' Preserve, Almighty Providence! ' Just what you gave me, Competence:

' And let me in these shades compose

Vol. VI.

6 Something in Verse as true as Prose;

#### 12 IMITATIONS Book II.

Ingenium; utque foles, custos mihi maximus adsis. E go ubi me in montes et in arcem ex Urbe removi, Quid prius illustrem Satiris Musaque pedestri? Nec mala me ambitio perdit, nec plumbeus Auster, Autumnusque gravis, Libitinae quaestus acerbae.

Matutine pater, seu Jane libentius audis,
Unde homines operum primos vitaeque labores
Instituunt, (sic Dîs placitum) tu carminis esto
Principium: Romae sponsorem me rapis: Eia,
Ne prior officio quisquam respondeat, urge:
Sive Aquilo radit terras, seu bruma nivalem
Interiore diem gyro trahit, ire necesse est.
Postmodo, quod mî obsit, clare certumque locuto,
Luctandum in turba, et facienda injuria tardis.
Quid tibi vis, insane? et quam rem agis? improbus
urget.

| Sat. VI. OF HORACE.   | 13  |
|---|-----|
| Remov'd from all th' Ambitious Scene,   |     |
| · Nor puff'd by Pride, nor funk by Spleen.'   |     |
| In fhort, I'm perfectly content,  |     |
| Let me but live on this fide Trent;   | 30  |
| Nor cross the Channel twice a year,   |     |
| To spend fix months with Statesmen here.  |     |
| I must by all means come to town,   |     |
| 'Tis for the service of the Crown.  |     |
| " Lewis, the Dean will be of use,   | 35  |
| " Send for him up, take no excuse."   |     |
| The toil, the danger of the Seas;   |     |
| Great Ministers near think of these;  |     |
| Or let it cost five hundred pound,  |     |
| No matter where the money's found,  | 40  |
| It is but fo much more in debt,   |     |
| And that they ne'er confider'd yet.   |     |
| " Good Mr. Dean go change your gown,  |     |
| " Let my Lord know you're come to town."  |     |
| I hurry me in haste away,   | 45  |
| Not thinking it is Levee-day;   |     |
| And find his Honour in a Pound,   |     |
| Hemm'd by a triple Circle round,  |     |
| Chequer'd with Ribbons blue and green:  |     |
| How should I thrust myself between?   | 50  |
| Some Wag observes me thus perplext,   |     |
| And fmiling, whifpers to the next,  |     |
| " I thought the Dean had been too proud,  |     |
| " To justle here among the croud."  |     |
| Another in a furly fit,   | 55  |
| Tells me I have more Zeal than Wit,   | ,,  |
| " So eager to express your love,  |     |
| "You ne'er confider whom you hove,  |     |
| - ou lie el comiadi whom you and e,   | But |
| 는 보통하다 : 이번째 이번째 이 사용에는 보다면서는 이 사용이 하는 사용이 되었다. 그리고 하는 사용이 없는 사용이 없다면 보다면 보다면 보다면서 보다면 보다면서 보다면 보다면서 보다면서 보 | -   |

II.
is.
ovi,

er,

bus

#### 14 IMITATIONS Book II.

Iratis precibus. tu pulses omne quod obstat,
Ad Maecenatem memori si mente recurras:
Hoc juvat, et melli est; ne mentiar. at simul atras
Ventum est Esquilias; aliena negotia centum
Per caput, et circa saliunt latus. Ante secundam
Roscius orabat sibi adesses ad Puteal cras.
De re communi scribae magna atque nova te
Orabant hodie meminisses, Quinte, reverti.
Imprimat his cura Maecenas signa tabellis.
Dixeris, Experiar: Si vis, potes, addit; et instat.
Septimus octavo propior jam sugerit annus,
Ex quo Maecenas me coepit habere suorum
In numero: duntaxat ad hoc, quem tollere rheda
Vellet, iter saciens, et cui concredere nugas

Hoc

| Sat. VI. OF HORACE.                     | 15    |
|---|-------|
| " But rudely press before a Duke."      |       |
| I own, I'm pleas'd with this rebuke,    | 60    |
| And take it kindly meant to show        |       |
| What I defire the World should know.    |       |
| I get a whisper, and withdraw;          |       |
| When twenty Fools I never faw           |       |
| Come with Petitions fairly penn'd,      | 65    |
| Defiring I would fland their friend.    |       |
| This humbly offers me his Case—         |       |
| That, begs my int'rest for a Place-     |       |
| A hundred other Men's affairs,          |       |
| Like bees, are humming in my ears.      | 70    |
| "To-morrow my Appeal comes on,          |       |
| " Without your help the Cause is gone-  |       |
| The Duke expects my Lord and you,       |       |
| About some great Affair, at Two-        |       |
| " Put my Lord Bolingbroke in mind,      | 7.5   |
| " To get my Warrant quickly fign'd:     |       |
| " Confider 'tis my first request.—      |       |
| Be fatisfy'd, I'll do my best:          |       |
| Then presently he falls to teize,       |       |
| "You may for certain, if you please;    | 8e    |
| "I doubt not, if his Lordship knew-     |       |
| " And, Mr. Dean, one word from you -    |       |
| 'Tis (let me fee) three years and more, |       |
| (October next it will be four)          |       |
| Since HARLEY bid me first attend,       | 85    |
| And chose me for an humble friend;      |       |
| Would take me in his Coach to chat,     |       |
| And question me of this and that;       |       |
| As, "What's o'clock?" And, "How's the V | Vind? |
| "Who's Chariot's that we left behind?   | 90    |
|   | Or    |

ok II.

atras

am

stat.

la

Hoc

## 16 IMITATIONS Book II.

Hoc genus, Hora quota est? Threx est Gallina Syro par.

Matutina parum cautos jam frigora mordent:
Et quae rimosa bene deponuntur in aure.
Per totum hoc tempus, subjectior in diem et horam
Invidiae noster. ludos spectaverit una:
Luserit in campo: Fortunae filius, omnes.
Frigidus a Rostris manat per compita rumor:
Quicunque obvius est, me consulit; O bone (nam te
Scire, Deos quoniam propius contingis, oportet)
Num quid de Dacis audisti? Nil equidem. Ut tu
Semper eris derisor! At omnes Dî exagitent me,
Si quicquam. Quid? militibus promissa Triquetra
Praedia Caesar, an est Itala tellure daturus?

Jurantem

| Sat. VI. OF HORACE.                     | 17   |
|---|------|
| Or gravely try to read the lines        |      |
| Writ underneath the Country Signs;      |      |
| Or, " Have you nothing new to-day       |      |
| " From Pope, from Parnel, or from Gay?" |      |
| Such tattle often entertains            | 95   |
| My Lord and me as far as Stains,        |      |
| As once a week we travel down           |      |
| To Windsor, and again to Town,          |      |
| Where all that paffes, inter nos,       |      |
| Might be proclaim'd at Charing-Cross.   | 100  |
| Yet some I know with envy swell,        |      |
| Because they see me us'd so well:       |      |
| " How think you of our Friend the Dean? |      |
| " I wonder what some people mean;       |      |
| " My Lord and he are grown fo great,    | 105  |
| " Always together, tite à tête,         |      |
| "What, they admire him for his jokes—   |      |
| " See but the fortune of some Folks!    |      |
| There flies about a strange report      |      |
| Of some Express arriv'd at Court;       | 110  |
| I'm stopp'd by all the fools I meet,    |      |
| And catechis'd in ev'ry street.         |      |
| "You, Mr. Dean, frequent the Great;     |      |
| "Inform us, will the Emp'ror treat?     |      |
| " Or do the Prints and Papers lye?      | 115  |
| Faith, Sir, you know as much as I.      |      |
| "Ah Doctor, how you love to jest?       |      |
| "'Tis now no fecret — I protest         |      |
| 'Tis one to me—" Then tell us, pray,    |      |
| "When are the Troops to have their pay? | 120  |
| And, tho' I folemnly declare            |      |
| I know no more than my Lord Mayor,      |      |
| . ‡C                                    | They |
|   |      |

t II.

am

m te
t)
u
e,
etra

tem

Jurantem me scire nihil miratur, ut unum Scilicet egregii mortalem altique silentî.

Perditur haec inter miserò lux; non sine votis,
O rus, quando ego te aspiciam? quandoque licebit,
Nunc veterum libris, nunc somno et inertibus horis,
Ducere solicitae jucunda oblivia vitae?
O quando saba Pythagorae cognata, simulque
Uncta satis pingui ponentur oluscula lardo?
O noctes coenaeque Deûm! quibus ipse meique,
Ante Larem proprium vescor, vernasque procaces
Pasco libatis dapibus: cum, ut cuique libido est,
Siccat inaequales calices conviva, solutus
Legibus insanis: seu quis capit acria sortis
Pocula; seu modicis uvescit laetius. ergo
Sermo oritur, non de villis domibusve alienis,
Nec male necne Lepos saltet: sed quod magis ad
nos

Pertinet, et nescire malum est, agitamus; utrumne Divitiis

agis ad

trumne Divitiis

#### Sat. VI. OF HORACE.

19

125

130

135

140

They stand amaz'd, and think me grown The closest mortal ever known.

Thus in a fea of folly tofs'd,
My choicest Hours of life are lost;
Yet always wishing to retreat,
Oh, could I fee my Country Seat!
There leaning near a gentle Brook.
Sleep, or peruse some ancient Book,
And there in sweet oblivion drown
Those Cares that haunt the Court and Town.

O charming Noons! and Nights divine! Or when I fup, or when I dine, My Friends above, my Folks below, Chatting and laughing all-a-row,

The Beans and Bacon fet before 'em,
The Grace-cup ferv'd with all decorum:

Each willing to be pleas'd, and please,
And ev'n the very Dogs at ease!
Here no man prates of idle things

Here no man prates of idle things, How this or that Italian fings,

A Neighbour's Madness, or his Spouse's, Or what's in either of the Houses:

But fomething much more our concern, 145
And quite a fcandal not to learn:

#### Notes.

VER. 125. Thus in a fea, etc.] Our Poet excels his friend in his own way of modernizing Horace. But this way is infinitely inferior to his own. For tho' Horace be easy, he is not familiar; or, if he be, it is the familiarity of Courts, which is never without its dignity. These things burlesque verse cannot reconcile, nor indeed any other, that I know of, but the fore-going imitations of our Poet.

Divitiis homines, an fint virtute beati: Quidve ad amicitias, usus rectumne, trahat nos: Et quae sit natura boni, summumque quid ejus. Cervius haec inter vicinus garrit aniles Ex re fabellas. si quis nam laudat Arellî Solicitas ignarus opes; fic incipit: Olim Rusticus urbanum murem mus paupere fertur Accepisse cavo, veterem vetus hospes amicum; Asper, et attentus quaesitis; ut tamen arctum Solveret hospitiis animum. quid multa? neque ille Sepositi ciceris, nec longae invidit avenae: Aridum et ore ferens acinum, semesaque lardi Frusta dedit, cupiens varia fastidia coena Vincere tangentis male fingula dente superbo: Cum pater ipse domus palea porrectus in horna Esset ador loliumque, dapis meliora relinquens. Tandem urbanus ad hunc, Quid te juvat, inquit, amice.

Praerupti nemoris patientem vivere dorso?

Vin' tu homines urbemque seris praeponere sylvis?

Carpe viam (mihi crede) comes: terrestria quando

Mortales

| ok II.  | Sat. VI. OF HORACE.  | 2.1     |
|---------|--|---------|
|         | Which is the happier, or the wifer,  |         |
| os:     | A man of Merit, or a Miser?  |         |
|         | Whether we ought to chuse our Friends,   |         |
|         | For their own Worth, or our own Ends?  | 150     |
|         | What good, or better, we may call,   |         |
|         | And what, the very best of all?  |         |
|         | Our Friend Dan Prior, told (you know)  |         |
| ;       | A Tale extremely à propos:   |         |
|         | Name a Town Life, and in a trice,  | 155     |
| ille    | He had a Story of two Mice.  |         |
|         | Once on a time (fo runs the Fable)   |         |
|         | A Country Mouse, right hospitable,   |         |
|         | Receiv'd a Town Mouse at his Board,  |         |
|         | Just as a Farmer might a Lord.   | 160     |
| ia      | A frugal Mouse upon the whole,   |         |
| S.      | Yet lov'd his Friend, and had a Soul,  |         |
| inquit, | Knew what was handsome, and would do't,  |         |
|         | On just occasion, coute qui coute,   |         |
|         | He brought him Bacon (nothing lean)  | 165     |
| lvis?   | Pudding, that might have pleas'd a Dean;   |         |
| quando  | Cheefe, fuch as men in Suffolk make,   |         |
| ortales | But wish'd it Stilton for his sake;  |         |
|         | Yet, to his Guest tho' no way sparing,   |         |
|         | He eat himself the rind and paring.  | 170     |
|         | Our Courtier scarce could touch a bit,   |         |
|         | But show'd his Breeding and his Wit;   | 0       |
|         | He did his best to seem to eat,  |         |
|         | And cry'd, "I vow you're mighty neat.  |         |
|         | " But Lord, my Friend, this favage Scene!  | 175     |
|         | For God's fake, come, and live with Men  |         |
|         | ‡ C 3  | nfider, |
|         | (2) - 10 kg : 20 kg (2) kg |         |

Mortales animas vivunt fortita, neque ulla est, Aut magno aut parvo, leti fuga. quo, bone, circa, Dum licet, in rebus jucundis vive beatus: Vive memor quam fis aevi brevis. Haec ubi dicta Agrestem pepulere, domo levis exfilit : inde Ambo propofitum peragunt iter, urbis aventes Moenia nocturni subrepere. jamque tenebat Nox medium coeli spatium, cum ponit uterque In locuplete domo vestigia: rubro ubi cocco Tincta super lectos canderet vestis eburnos; Multaque de magna superessent fercula coena, Quae procul exftructis inerant hesterna canistris. Ergo ubi purpurea porrectum in veste locavit Agrestem; veluti succinctus cursitat hospes, Continuatque dapes: nec non verniliter ipsis Fungitur officiis, praelibans omne quod affert.

IHe

| Sat. VI. OF HORACE.                             | 23       |
|---|----------|
| 경영 시설 하는 학교 (2012년 대학교 원리 시설 제 개념 경영 기업 시설 제 개념 | -3       |
| "Confider, Mice, like Men, must die,            |          |
| Both fmall and great, both you and I:           |          |
| "Then fpend your life in Joy and Sport,         |          |
| " (This doctrine, Friend, I learnt at Cour      | t) 180   |
| The veriest Hermit in the Nation                |          |
| May yield, God knows, to strong temptati        | on.      |
| Away they come, thro' thick and thin,           |          |
| To a tall house near Lincoln's-Inn;             |          |
| ('Twas on the night of a Debate,                | 185      |
| When all their Lordships had sat late.)         |          |
| Behold the place, where if a Poet               |          |
| Shin'd in Description, he might show it;        |          |
| Tell how the Moon-beam trembling falls,         |          |
| And tips with filver all the walls;             | 190      |
| Palladian walls, Venetian doors,                |          |
| Grotesco roofs, and Stucco floors:              |          |
| But let it (in a word) be faid,                 | ` 1      |
| The Moon was up and Men a bed,                  | {        |
| The Napkins white, the Carpet red:              | 195      |
| The Guefts withdrawn had left the Treat,        | - //     |
| And down the Mice fate, tête à tête.            |          |
| Our Courtier walks from difh to difh,           |          |
| Taftes for his Friend of Fowl and Fish;         |          |
| Tells all their names, lays down the law,       | 200      |
| " Que ça est bon! Ab gouter ça!                 | 200      |
|   |          |
| "That Jelly's rich, this Malmfey healing        |          |
| " Pray, dip your Whiskers and your Tail         | in.      |
| Was ever fuch a happy Swain?                    |          |
| He stuffs and swills, and stuffs again.         | 205      |
| "I'm quite asham'd—'tis mighty rude             |          |
| "To eat fo much—but all's fo good.              |          |
| ‡ C 4   | " I have |
|   |          |

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#### 24 IMITATIONS Book II.

Ille cubans gaudet mutata forte, bonisque Rebus agit laetum convivam: cum subito ingens Valvarum strepitus lectis excussit utrumque. Currere per totum pavidi conclave; magisque Exanimes trepidare, simul domus alta Molossis Personuit canibus. tum rusticus, Haud mihi vita Est opus hac, ait, et valeas: me sylva, cavusque Tutus ab insidiis tenui solabitur ervo.

LIBRA

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ue

BOOK

## LIBERIV.

### ODE I.

#### AD VENEREM.

TNTERMISSA, Venus, diu Rursus bella moves? parce precor, precor. Non fum qualis eram bonae Sub regno Cynarae. define, dulcium Mater faeva Cupidinum, Circa lustra decem flectere mollibus Jam durum imperiis: abi Quo blandae juvenum te revocant preces. Tempestivius in domum Paulli, purpureis ales oloribus, Comissabere Maximi; Si torrere jecur quaeris idoneum. Namque et nobilis, et decens, Et pro folicitis non tacitus reis, Et centum puer artium, Late figna feret militiae tuae. Et, quandoque potentior Largi muneribus riferit aemuli,

## BOOK IV\*.

#### DE I.

TO VENUS.

GAIN? new Tumults in my breast? Ah spare me, Venus! let me, let me rest! I am not now, alas! the man

As in the gentle Reign of My Queen Anne.

Ah found no more thy foft alarms,

Nor circle fober fifty with thy Charms.

Mother too fierce of dear Defires!

Turn, turn to willing hearts your wanton fires.

To Number five direct your Doves,

There spread round MURRAY all your blooming Loves;

Noble and young, who strikes the heart

With ev'ry sprightly, ev'ry decent part;

Equal, the injur'd to defend,

To charm the Mistress, or to fix the Friend.

He, with a hundred Arts refin'd,

Shall stretch thy conquests over half the kind:

To him each Rival shall submit,

Make but his Riches equal to his Wit.

\* This, and the unfinished imitation of the ninth Ode of the fourth Book which follows, fhew as happy a vein for the Odes of Horace as for the Epiftles.

Vol. VI.

Then

Ibanos

Albanos prope te lacus

Ponet marmoream sub trabe citrea.

Illic plurima naribus

Duces thura; lyræque et Berecynthiæ

Delectabere tibiæ

18

Mixtis carminibus, non fine fiftula.

Illic bis pueri die

Numen cum teneris virginibus tuum

Laudantes, pede candido

In morem Salium ter quatient humum.

Me nec femina, nec puer

Jam, nec spes animi credula mutui,

Nec certare juvat mero,

Nec vincire novis tempora floribus.

Sed cur, heu! Ligurine, cur

Manat rara meas lacryma per genas?

Cur facunda p rum decoro

Inter verba cadit lingua filentio?

Nocturnis te ego fomniis

Jam captum teneo, jam volucrem fequor

Te per gramina Martii

Campi, te per aquas, dure, volubiles.

Then shall thy Form the Marble grace,

(Thy Grecian Form) and Chloe lend the Face:

His House, embosom'd in the Grove, Sacred to social life and social love,

Shall glitter o'er the pendent green,

Where Thames reflects the visionary scene:

Thither, the filver-founding lyres

Shall call the fmiling Loves, and young Defires;

There, ev'ry Grace and Muse shall throng,

Exalt the dance, or animate the fong;

There Youths and Nymphs, in confort gay, Shall hail the rifing, close the parting day.

With me, alas! those joys are o'er;

For me, the vernal garlands bloom no more.

Adieu! fond hope of mutual fire,

The ftill believing, still-renew'd desire;

Adieu! the heart-expanding bowl,

And all the kind Deceivers of the foul!

But why? ah tell me, ah too dear!

Steals down my cheek th' involuntary 'Tear?

Why words fo flowing, thoughts fo free,

Stop, or turn nonfense, at one glance of thee?

Thee, dreft in Fancy's airy beam,

Absent I follow thro' th' extended Dream;

Now, now I feize, I clasp thy charms,

And now you burst (ah cruel!) from my arms;

And fwiftly shoot along the Mall,

Or foftly glide by the Canal,

Now shown by Cynthia's filver ray,

And now, on rolling waters fnatch'd away.

#### L I B E R IV.

#### O D E IX.

Longe fonantem natus ad Aufidum
Non ante vulgatas per artes
Verba loquor focianda chordis;
Non, fi priores Maeonius tenet
Sedes Homerus, Pindaricae latent
Ceaeque, et Alcaei minaces
Stefichorique graves Camenae:
Nec, fi quid olim lufit Anacreon,
Delevit aetas: spirat adhuc amor,
Vivuntque commissi calores
Aeoliae fidibus puellae.

Vixere fortes ante Agamemnona Multi; fed omnes illacrymabiles Urguentur ignotique longa Nocte, carent quia vate facro. k IV.

#### Ode I.

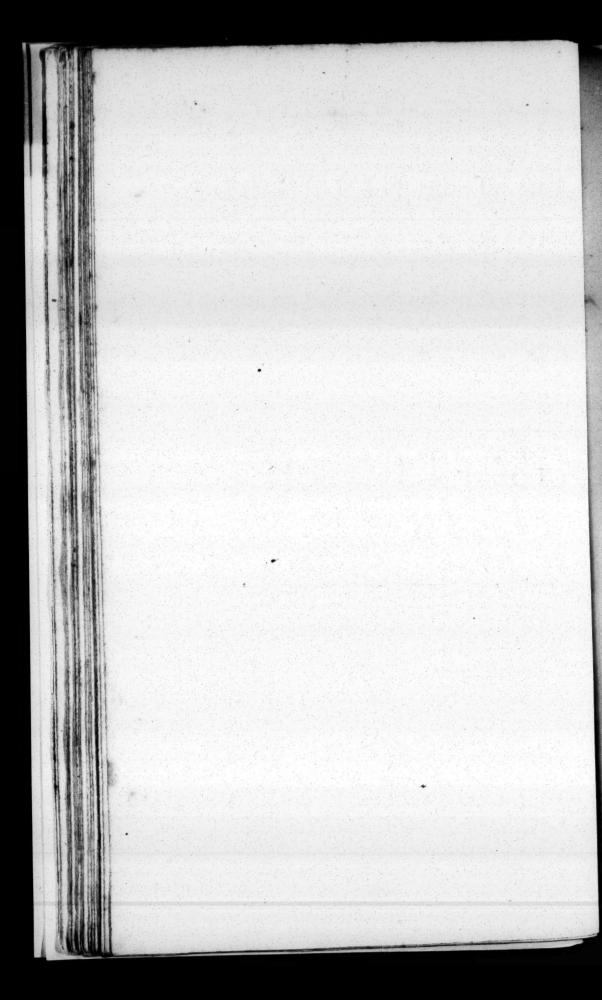
## Part of the NINTH ODE Of the FOURTH BOOK.

EST you should think that verse shall die, Which founds the Silver Thames along, Taught, on the wings of Truth to fly Above the reach of vulgar fong;

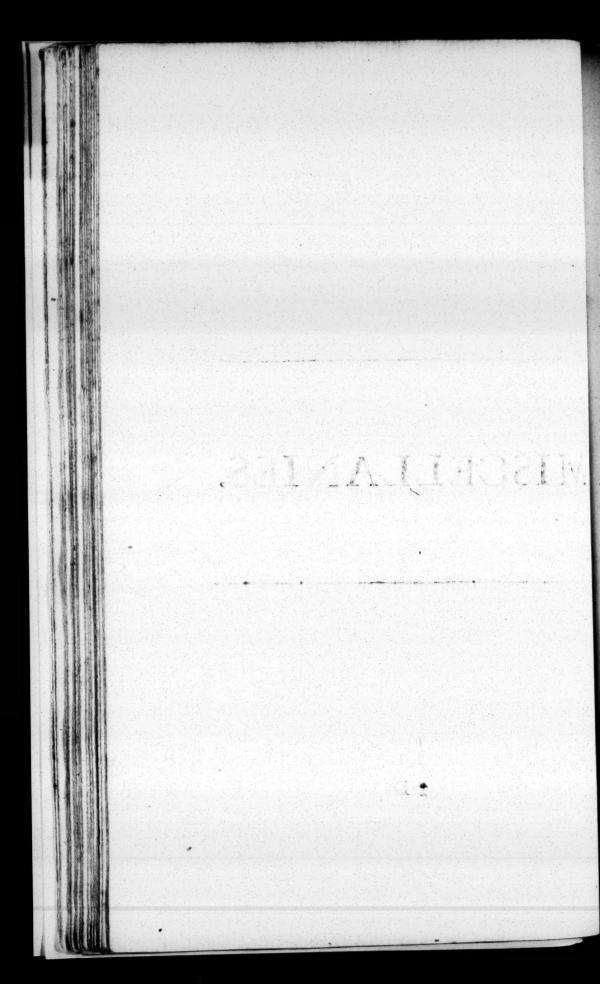
Tho' daring Milton fits fublime, In Spencer native Muses play; Nor yet shall Waller yield to time, Nor penfive Cowley's moral lay.

Sages and Chiefs long fince had birth Ere Cæfar was, or Newton nam'd; These rais'd new Empires o'er the Earth, And Those, new Heav'ns and Systems fram'd.

Vain was the Chief's, the Sage's pride! They had no Poet, and they died. In vain they fchem'd, in vain they bled! They had no Poet, and are dead.



# MISCELLANIES.



## EPISTLE

TO

# ROBERT Earl of Oxford and Earl Mortimer.

SUCH were the notes thy once-lov'd Poet fung,
'Till Death untimely stop'd his tuneful tongue.
Oh just beheld, and lost! admir'd and mourn'd!
With softest manners, gentlest arts adorn'd!
Blest in each science, blest in ev'ry strain!
Dear to the Muse! to HARLEY dear—in vain!

For him, thou oft hast bid the World attend,
Fond to forget the statesman in the friend;
For Swift and him, despis'd the farce of state,
The sober follies of the wise and great;
Dextrous, the craving, fawning croud to quit,
And pleas'd to 'scape from Flattery to Wit.

Absent or dead, still let a friend be dear, (A sigh the absent claims, the dead a tear)
Recall those nights that clos'd thy toilsome days, 15
Still hear thy Parnelle in his living lays,
Who, careless now of Int'rest, Fame, or Fate,
Perhaps forgets that Oxford e'er was great;

NOTES.

Epist. to Robert Earl of Oxford.] This Epistle was fent to the Earl of Oxford with Dr. Parnelle's Poems published by our Author, after the said Earl's Imprisonment in the Tower, and Retreat into the Country, in the Year 1721. P.

#### MISCELLANIES. 36

Or deeming meanest what we greatest call, Beholds thee glorious only in thy Fall.

20

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And fure, if aught below the feats divine Can touch Immortals, 'tis a Soul like thine: A Soul supreme, in each hard instance try'd, Above all Pain, all Paffion, and all Pride, The rage of Pow'r, the blaft of public breath, The lust of Lucre, and the dread of Death.

In vain to Deferts thy retreat is made; The Muse attends thee to thy filent shade: 'Tis hers, the brave man's latest steps to trace, Rejudge his acts, and dignify difgrace. When Int'rest calls off all her sneaking train, And all th' oblig'd desert, and all the vain; She waits, or to the scaffold, or the cell, When the last ling'ring friend has bid farewel. Ev'n now, she shades thy Ev'ning-walk with bays, (No hireling she, no prostitute to praise) Ev'n now, observant of the parting ray, Eyes the calm Sun-fet of thy various Day, Thro' Fortune's cloud one truly great can fee, Nor fears to tell, that MORTIMER is he.

## EPISTLE

TO

## JAMES CRAGGS, Efq. SECRETARY OF STATE.

Soul as full of Worth, as void of Pride, Which nothing feeks to flew, or needs to hide, Which nor to Guilt nor Fear, its Caution owes, And boafts a Warmth that from no Passion flows. A Face untaught to feign; a judging Eye, That darts fevere upon a rifing Lye, And strikes a blush thro' frontless Flattery. All this thou wert; and being this before, Know, Kings and Fortune cannot make thee more. Then fcorn to gain a Friend by fervile ways, Nor wish to lose a Foe these Virtues raise; But candid, free, fincere, as you began, Proceed—a Minister, but still a Man. Be not (exalted to whate'er degree) Asham'd of any Friend, not ev'n of Me: 15 The Patriot's plain, but untrod, path pursue; If not, 'tis I must be asham'd of You.

Secretary of State.] In the Year 1720. P.

D3 EPISTLE

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See,

## EPISTLE

## To Mr. JERVAS,

With Mr. DRYDEN'S Translation of FRESNOY'S Art of Painting.

THIS Verse be thine, my friend, nor thou refuse

This, from no venal or ungrateful Muse. Whether thy hand strike out some free design, Where Life awakes, and dawns at ev'ry line; Or blend in beauteous tints the colour'd mass, 5 And from the canvas call the mimic face: Read these instructive leaves, in which conspire Fresnoy's close Art, and Dryden's native Fire: And reading wish, like theirs, our fate and same, So mix'd our studies, and so join'd our name; 10 Like them to shine thro' long succeeding age, So just thy skill, so regular my rage.

Smit with the love of Sister-Arts we came, And met congenial, mingling slame with slame; Like friendly colours found them both unite, 15 And each from each contract new strength and light.

#### NOTES.

Epist. to Mr. Fervas.] This Epistle, and the two sollowing, were written some years before the rest, and originally printed in 1717. P.

H

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How oft in pleafing tasks we wear the day,
While summer-suns roll unperceiv'd away?
How oft our slowly growing works impart,
While Images reflect from art to art?

20
How oft review; each finding like a friend
Something to blame, and something to commend?
What slatt'ring scenes our wand'ringsancy wrought,

Rome's pompous glories rifing to our thought!

Together o'er the Alps methinks we fly,

Fir'd with Ideas of fair Italy.

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With thee, on Raphael's Monument I mourn,
Or wait inspiring Dreams at Maro's Urn:
With thee repose, where Tully once was laid,
Or seek some Ruin's formidable shade:
While sancy brings the vanish'd piles to view,
And builds imaginary Rome a new,
Here thy well-study'd marbles six our eye;
A sading Fresco here demands a sigh:
Each heav'nly piece unwearied we compare,
Match Raphael's grace with thy lov'd Guido's air,

Paulo's free stroke, and Titian's warmth divine.

How finish'd with illustrious toil appears

This small, well-polish'd Gem, the \* work of years!

Yet still how faint by precept is exprest

The living image in the painter's breast?

Thence endless streams of fair Ideas flow,

Strike in the sketch, or in the picture glow;

Thence Beauty, waking all her forms, supplies 45

An Angel's sweetness, or Bridgewater's eyes.

Carracci's strength, Correggio's softer line,

104

Mufe!

Fresnoy employed above twenty Years in finishing his Poem. P.

300

Muse! at that Name thy sacred sorrows shed,
Those tears eternal, that embalm the dead:
Call round her Tomb each object of desire,
Each purer frame inform'd with purer sire:
Bid her be all that chears or softens life,
The tender sister, daughter, friend and wise:
Bid her be all that makes mankind adore;
Then view this Marble, and be vain no more!

Yet still her charms in breathing paint engage;
Her modest cheek shall warm a suture age. 56
Beauty, frail flow'r that ev'ry season fears,
Blooms in thy colours for a thousand years.
Thus Churchill's race shall other hearts surprize,
And other Beauties envy Worsley's eyes; 60
Each pleasing Blount shall endless smiles bestow,
And soft Belinda's blush for ever glow.

Oh lasting as those Colours may they shine, Free as thy stroke, yet faultless as thy line; New graces yearly like thy works display, Soft without weakness, without glaring gay; Led by fome rule, that guides, but not constrains; And finish'd more thro' happiness than pains. The kindred Arts shall in their praise conspire, One dip the pencil, and one ffring the lyre. Yet should the Graces all thy figures place, And breathe an air divine on ev'ry face; Yet should the Muses bid my numbers roll Strong as their charms, and gentle as their foul; With Zeuxis' Helen thy Bridgewater vie, And these be sung 'till Granville's Myra die: Alas! how little from the grave we claim! Thou but preserv'st a Face, and I a Name-

EPISTLE

## EPISTLE

## To Miss BLOUNT.

With the WORKS of VOITURE.

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E

N these gay thoughts the Loves and Grace And all the Writer lives in ev'ry line; His easy Art may happy Nature seem, Trifles themselves are elegant in him. Sure to charm all was his peculiar fate, Who without flatt'ry pleas'd the fair and great; Still with esteem no less convers'd than read; With wit well-natur'd, and with books well-bred: His heart, his mistress, and his friend did share, His time, the Muse, the witty, and the fair. Thus wifely careless, innocently gay, Chearful he play'd the trifle, Life, away; 'Till fate scarce felt his gentle breath supprest, As fmiling Infants sport themselves to rest. Ev'n rival Wits did Voiture's death deplore, And the gay mourn'd who never mourn'd before; The truest hearts for Voiture heav'd with fighs, Voiture was wept by all the brightest Eyes: The Smiles and Loves had dy'd in Voiture's death, But that for ever in his lines they breathe. Let the strict life of graver mortals be A long, exact, and ferious Comedy; In ev'ry scene some Moral let it teach, And, if it can, at once both please and preach.

Let

Too much your Sex is by their forms confin'd, Severe to all, but most to Womankind; Custom, grown blind with Age, must be your guide; Your pleasure is a vice, but not your pride; By Nature yielding, stubborn but for fame; 35 Made Slaves by honour, and made Fools by shame. Marriage may all those petty Tyrants chase, But fets up one, a greater in their place; Well might you wish for change by these accurft, But the last Tyrant ever proves the worst. Still in constraint your suffiring Sex remains, Or bound in formal, or in real chains: Whole years neglected, for some months ador'd, The fawning Servant turns a haughty Lord. Ah quit not the free innocence of life, 45 For the dull glory of a virtuous Wife; Nor let false Shews, or empty Titles please: Aim not at Joy, but rest content with Ease.

The Gods, to curse Pamela with her prayirs, Gave the gilt Coach and dappled Flanders Mares, The shining robes, rich jewels, beds of state, 51 And, to compleat her bliss, a Fool for Mate. She glares in Balls, front Boxes, and the Ring, A vain, unquiet, glitt'ring, wretched Thing! Pride, Pomp, and State but reach her outward part; She sighs, and is no Duchess at her heart.

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t; 56 ut, But, Madam, if the fates withstand, and you Are destin'd Hymen's willing Victim too;
Trust not too much your now resistless charms,
Those, Age or Sickness, soon or late disarms:
60
Good humour only teaches charms to last,
Still makes new conquests, and maintains the past;
Love, rais'd on Beauty, will like that decay,
Our hearts may bear its slender chain a day;
As slow'ry bands in wantonness are worn,
A morning's pleasure, and at evening torn;
This binds in ties more easy, yet more strong,
The willing heart, and only holds it long.

Thus \* Voiture's early care still shone the same, And Monthausier was only chang'd in name: 70 By this, ev'n now they live, ev'n now they charm, Their Wit still sparkling, and their slames still warm.

Now crown'd with Myrtle, on th' Elysian coast, Amid those Lovers, joys his gentle Ghost:
Pleas'd, while with smiles his happy lines you view, And finds a fairer Rambouillet in you.

The brightest eyes of France inspir'd his Muse;
The brightest eyes of Britain now peruse;
And dead, as living, 'tis our Author's pride
Still to charm those who charm the world beside.

<sup>\*</sup> Mademoiselle Paulet. P.

## EPISTLE

To the same,

On her leaving the Town after the Coro-

A S some fond Virgin, whom her mother's care Drags from the Town to wholesome Country air,

Just when she learns to roll a melting eye, And hear a spark, yet think no danger nigh; From the dear man unwilling she must sever, 5 Yet takes one kiss before she parts for ever: Thus from the world fair Zephalinda flew, Saw others happy, and with fighs withdrew; Not that their pleasures caus'd her discontent, She figh'd not that they flay'd, but that she went. 10 She went to plain-work, and to purling brooks, · Old-fashion'd halls, dull Aunts, and croaking rooks: She went from Op'ra, Park, Affembly, Play, To morning-walks, and pray'rs three hours a day; To part her time 'twixt reading and bohea, 15 To muse, and spill her solitary tea, Or o'er cold coffee trifle with the spoon, Count the flow clock, and dine exact at noon; Divert her eyes with pictures in the fire, Hum half a tune, tell stories to the squire; 20

Coronation.] Of King George the first, 1715.

P.

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There starve and pray, for that's the way to heav'n.

Some Squire, perhaps, you take delight to rack;
Whose game is Whisk, whose treat a toast in sack;
Who visits with a Gun, presents you birds,
Then gives a smacking buss, and cries,—No words!
Or with his hound comes hallowing from the stable,
Makes love with nods, and knees beneath a table;
Whose laughs are hearty, tho' his jests are coarse,
And loves you best of all things—but his horse.

In some fair ev'ning, on your elbow laid,
You dream of Triumphs in the rural shade;
In pensive thought recall the fancy'd scene,
See Coronations rise on ev'ry green;
Besore you pass th' imaginary sights

Of Lords, and Earls, and Dukes, and garter'd

Knights,
While the fpread fan o'ershades your closing eyes;
Then give one flirt and all the vision slies.

Thus vanish sceptres, coronets, and balls,

And leave you in lone woods, or empty walls! 40
So when your Slave, at some dear idle time,
(Not plagu'd with head-achs, or the want of rhyme)
Stands in the streets, abstracted from the crew,
And while he seems to study, thinks of you;
Just when his fancy points your sprightly eyes, 45
Or sees the blush of soft Parthenia rise,
Gay pats my shoulder, and you vanish quite,
Streets, Chairs, and Coxcombs rush upon my sight;
Vex'd to be still in town, I knit my brow,
Look sour, and hum a Tune, as you may now. 50

THE

## BASSET-TABLE.

AN

## ECLOGUE.

CARDELIA. SMILINDA. CARDELIA.

THE Basset-Table spread, the Tallier come;
Why stays SMIL: NDA in the Dressing-Room?
Rise, pensive Nymph, the Tallier waits for you:

#### SMILINDA.

Ah, Madam, fince my Sharper is untrue

I joyless make my once ador'd Alpeu.

I saw him stand behind Umbrelia's Chair,
And whisper with that soft deluding air,
And those seign'd sighs which cheat the list'ning
Fair.

#### CARDELIA.

Is this the cause of your Romantick strains?

A mightier grief my heavy heart sustains.

#### NOTES.

The Besset Table.] Only this of all the Town Eclogues was Mr. Pope's; and is here printed from a copy corrected by his own hand.—The humour of it consists in this, that the one is in love with the Game, and the other with the Sharper.

As

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As You by Love, so I by Fortune cross't; One, one bad Deal, Three Septleva's have lost.

#### SMILIND A.

Is that the grief, which you compare with mine? With ease, the smiles of Fortune I resign: Would all my gold in one bad *Deal* were gone; 15 Were lovely SHARPER mine, and mine alone.

#### CARDELIA.

A Lover lost, is but a common care;
And prudent Nymphs against that change prepare:
The KNAVE OF CLUBS thrice lost: Oh! who could guess

This fatal stroke, this unforeseen Distress? 20

#### SMILIND A.

13

r

See Betty Lovet! very à propos,

She all the cares of Love and Play does know:

Dear Betty shall th' important point decide;

Betty, who oft the pain of each has try'd;

Impartial, she shall say who suffers most,

By Cards' Ill Usage, or by Lovers lost.

#### LOVET.

Tell, tell your griefs; attentive will I stay, Tho' time is precious, and I want some Tea.

#### CARDEL ...

Behold this Equipage, by Mathers wrought, With Fifty Guineas (a great Pen'worth) bought. 3. See on the Tooth-pick, Mars and Cupid strive; And both the struggling figures seem alive.

Upon

#### 48 MISCELLANIES.

Upon the bottom shines the Queen's bright Face;
A Myrtle Foliage round the Thimble-Case.

Jove, Jove himself, does on the Scizars shine;
The Metal, and the Workmanship, divine!

#### SMILINDA.

This Snuff-Box,—once the pledge of SHARPER's love,
When rival beautics for the Present strove;
At Corticelli's he the Raffle won';

Then first his Passion was in public shown:

HAZARDIA blush'd, and turn'd her Head aside,

A Rival's envy (all in vain) to hide.

This Snuff-Box,— on the Hinge see Brilliants shine:

#### CARDELIA.

This Snuff-Box will I stake; the Prize is mine.

Alas! far lesser losses than I bear,
Have made a Soldier sigh, a Lover swear.
And Oh! what makes the disappointment hard,
'Twas my own Lord that drew the fatal Card.
In complaisance, I took the Queen he gave;
Tho' my own secret wish was for the Knave.

The Knave won Sonica, which I had chose;
And the next Pull, my Septleva I lose.

#### SMILINDA.

But ah! what aggravates the killing smart, The cruel thought, that stabs me to the heart; This curs'd OMBRELIA, this undoing Fair, By whose vile arts this heavy grief I bear; She, at whose name I shed these spiteful tears, She owes to me the very charms she wears.

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An aukward Thing, when first she came to Town; Her Shape unfashion'd, and her Face unknown: 60 She was my friend; I taught her first to spread Upon her sallow cheeks enliv'ning red: I introduc'd her to the Park and Plays; And by my int'rest, Cozens made her Stays. Ungrateful wretch, with mimick airs grown pert, She dares to steal my Fav'rite Lover's heart. 66

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#### CARDELIA.

Wretch that I was, how often have I fwore, When Winnall tally'd, I would punt no more? I know the Bite, yet to my Ruin run; And see the Folly, which I cannot shun.

#### SMILINDA.

How many Maids have SHARPER's vows deceiv'd?

How many curs'd the moment they believ'd? Yet his known Falshoods could no Warning prove: Ah! what is warning to a Maid in Love?

#### CARDELIA.

But of what marble must that breast be form'd, 75
To gaze on Basset, and remain unwarm'd?
When Kings, Queens, Knaves, are set in decent
rank;

Expos'd in glorious heaps the tempting Bank, Guineas, Half-Guineas, all the shining train; The Winner's pleasure, and the Loser's pain: 80 In bright confusion open Rouleaus lye, They strike the Soul, and glitter in the Eye.

‡ E

Fir'd

Fir'd by the fight, all Reason I disdain; My Passions rise, and will not bear the rein. Look upon Basset, you who Reason boast; And see if Reason must not there be lost.

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#### SMILINDA.

What more than marble must that heart compose,

Can hearken coldly to my SHARPER's Vows?
Then, when he trembles! when his Blushes rise!
When awful Love seems melting in his Eyes! 90
With eager beats his Mechlin Cravat moves:
He Loves,—I whisper to myself, He Loves!
Such unseign'd Passion in his Looks appears,
I lose all Mem'ry of my former Fears;
My panting heart confesses all his charms, 95
I yield at once, and fink into his arms:
Think of that moment, you who Prudence boast;
For such a moment, Prudence well were lost.

#### CARDELIA.

At the Groom-Porter's, batter'd Bullies play, Some Dukes at Mary-Bone bowl Time away. 100 But who the Bowl, or rattl'ing Dice compares To Baffet's heav'nly Joys, and pleafing Cares?

#### SMILINDA.

Soft SIMPLICETTA doats upon a Beau;
PRUDINA likes a Man, and laughs at Show.
Their feveral graces in my SHARPER meet;
Strong as the Footman, as the Master sweet.

LOVET.

#### LOVET.

Cease your contention, which has been too long; I grow impatient, and the Tea's too strong. Attend, and yield to what I now decide; The Equipage shall grace SMILINDA's Side: 110 The Snuff-Box to CARDELIA I decree, Now leave complaining, and begin your Tea.

‡E 2

Verbatim

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Т.

### Verbatim from BOILEAU.

Un Jour dit un Auteur, etc.

ONCE fays an Author, (where I need not fay)
Two Trav'lers found an Oyster in their way;
Both fierce, both hungry; the dispute grew strong,
While Scale in hand Dame Justice past along.
Before her each with clamour pleads the Laws,
Explain'd the matter and would win the cause.
Dame Justice weighing long the doubtful Right,
Takes, opens, swallows it before their sight.
The cause of strife remov'd so rarely well,
There take (says Justice) take ye each a Shell.
We thrive at Westminster on Fools like you:
'Twas a fat Oyster—Live in peace—Adieu.

ANSWER

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# ANSWER to the following Question of Mrs. Howe.

WHAT IS PRUDERY?
'Tis a Beldam,

Seen with Wit and Beauty feldom.

Tis a fear that starts at shadows.

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VER

'Tis, (no, 'tisn't) like Miss Meadows.

Tis a Virgin hard of Feature,

Old, and void of all good-nature;

Lean and fretful; would feem wife;

Yet plays the fool before she dies. 'Tis an ugly envious Shrew,

That rails at dear Lepell and You.

‡E 3

Occasioned

Occasioned by some Verses of his Grace the Duke of Buck-INGHAM.

ends,
And thou shalt live, for Buckingham commends.
Let Crowds of Critics now my verse assail:
This more than pays whole years of thankless pain,
Time, health, and fortune are not lost in vain.
Sheffield approves, consenting Phæbus bends,
And I and Malice from this hour are friends.

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## PROLOGUE

By Mr. POPE,

To a Play for Mr. Dennis's Benefit, in 1733, when he was old, blind, and in great Diftress, a little before his Death.

A S when that Hero, who in each Campaign, Had brav'd the Goth, and many a Vandal flain, Lay Fortune-struck, a spectacle of Woe! Wept by each Friend, forgiv'n by ev'ry Foe: Was there a gen'rous, a reflecting mind, 5 But pitied Belisarius old and blind? Was there a Chief but melted at the Sight? A common Soldier, who but clubb'd his Mite?

#### NOTES.

VER. 6. But pitied Belifarius, etc.] Nothing was ever more happily imagined than this allusion, or finelier conducted. And the continued pleasantry so delicately touched, that it took nothing from the self satisfaction the Critic had in his merit, or the Audience in their charity. With so much mastery has the Poet executed, in this benevolent irony, that which he supposed Dennis himself, had he the wit to see, would have the ingenuity to own:

This dreaded Sat'rift, Dennis will confess, Foe to his pride, but Friend to his Distress.

VER. 7. Was there a Chief, etc.] The fine figure of the Commander in that capital Picture of Belifarius at Chifwick, supplied the Poet with this beautiful idea.

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Such, fuch emotions should in Britons rife, When press'd by want and weakness DENNIS lies; Dennis, who long had warr'd with modern Huns, Their Quibbles routed, and defy'd their Puns; A desp'rate Bulwark, sturdy, firm, and fierce Against the Gothic Sons of frozen verse: 14 How chang'd from him who made the boxes groan, And shook the stage with Thunders all his own! Stood up to dash each vain PRETENDER's hope, Maul the French Tyrant, or pull down the POPE! If there's a Briton then, true bred and born, Who holds Dragoons and wooden shoes in fcorn; If there's a Critic of distinguish'd rage; If there's a Senior, who contemns this age; Let him to night his just affistance lend, And be the Critic's, Briton's, Old Man's Friend.

#### NOTES.

VER. 12. Their Quibbles routed and defy'd their Puns; See Dunciad, Note on v. 63. B. I.

VER. 13. Adesp'rate Bulwark, etc.] See Dunc. Note

on v. 268. B. II.

VER. 16. And shook the Stage with Thunders all his own! See Dune. Note on v. 226. B. II.

VER. 17. Stood up to dash, etc.] See Dunc. Note on

v. 173. B. III.

VER. 18. Maul the French Tyrant - ] See Danc. Note on v. 413. B. II.

Ibid. or pull down the Pope !] See Dunc. Note on v.

63. B. I.

VER. 21. If there's a critic of distinguish'd roge.] See Dunc. Notes on v. 106. B. I.

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THEN simple Macer, now of high renown, First sought a Poet's Fortune in the Town, 'Twas all th' Ambition his high foul could feel, To wear red flockings, and to dine with Steel. Some Ends of verse his Betters might afford, 5 And gave the harmless fellow a good word. Set up with these, he ventur'd on the Town, And with a borrow'd Play, out-did poor Crown. There he stop'd short, nor since has writ a tittle, But has the wit to make the most of little: Like stunted hide-bound Trees, that just have got Sufficient sap at once to bear and rot. Now he begs Verse, and what he gets commends, Not of the Wits his foes, but Fools his friends. 14 So some coarse Country Wench, almost decay'd, Trudges to town, and first turns Chambermaid; Aukward and fupple, each devoir to pay; She flatters her good Lady twice a day; Thought wond'rous honest, tho' of mean degree, And strangely lik'd for her Simplicity: In a translated Suit, then tries the Town,

With borrow'd Pins, and Patches not her own:

Now nothing left, but wither'd, pale, and shrunk,

But just endur'd the winter she began, And in four months a batter'd Harridan.

To bawd for others, and go shares with Punk.

## To Mr. JOHN MOORE,

AUTHOR of the celebrated WORM.
POWDER.

HOW much, egregious Moore, are we Deceiv'd by shews and forms!
Whate'er we think, whate'er we see,
All Humankind are Worms.

Man is a very Worm by birth, Vile, Reptile, weak, and vain! A while he crawls upon the earth, Then shrinks to earth again.

That Woman is a Worm, we find E're fince our Grandame's evil? She first convers'd with her own kind, That ancient Worm, the Devil.

The Learn'd themselves we Book-worms name,
The Blockhead is a Slow-worm;
The Nymph whose tail is all on flame,
Is aptly term'd a Glow-worm:

The Fops are painted Butterflies,
That flutter for a day;
First from a Worm they take their rise,
And in a Worm decay.

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The Flatterer an Earwig grows;
Thus Worms fuit all conditions;
Mifers are Muck-worms, Silk-worms Beaus,
And Death-watches Physicians.

That Statesmen have the Worm, is seen, By all their winding-play; Their Conscience is a Worm within, That gnaws them night and day.

M-

16

Ah Moore! thy skill were well employ'd, And greater gain would rife, If thou could'ft make the Courtier void The Worm that never dies!

O learned Friend of Abchurch-Lane, Who fett'st our entrails free? Vain is thy Art, thy Powder vain, Since Worms shall eat ev'n thee.

Our Fate thou only can'ft adjourn
Some few short years, no more!
Ev'n Button's Wits to Worms shall turn,
Who Maggots were before.

## SONG, by a Person of Quality.

Written in the Year 1733.

T

Lutt'ring spread thy purple Pinions, Gentle Cupid, o'er my Heart; I a Slave in thy Dominions; Nature must give Way to Art.

II.

Mild Arcadians, ever blooming,
Nightly nodding o'er your Flocks,
See my weary Days confuming,
All beneath yon flow'ry Rocks.

III.

Thus the Cyprian Goddess weeping, Mourn'd Adonis, darling Youth: Him the Boar in Silence creeping, Gor'd with unrelenting Tooth.

IV.

Cynthia, tune harmonious Numbers; Fair Discretion, string the Lyre; Sooth my ever-waking Slumbers: Bright Apollo, lend thy Choir.

V. Gloomy

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V.

Gloomy Pluto, King of Terrors, Arm'd in adamantine Chains, Lead me to the Crystal Mirrors, Wat'ring soft Elysian Plains.

VI.

Mournful Cyptess, verdant Willow, Gilding my Aurelia's Brows, Morpheus hov'ring o'er my Pillow, Hear me pay my dying Vows.

VII.

Melancholy smooth Mæander,
Swiftly purling in a Round,
On thy Margin Lovers wander,
With thy flow'ry Chaplets crown'd.

VIII.

Thus when *Philomela* drooping, Softly feeks her filent Mate, See the Bird of *Juno* flooping; Melody refigns to Fate.

ny

#### On a certain LADY at COURT.

Know the thing that's most uncommon; (Envy be silent, and attend!)

I know a reasonable Woman,

Handsome and witty, yet a Friend.

Not warp'd by Passion, aw'd by Rumour, Not grave thro' Pride, or gay thro' Folly, An equal mixture of good Humour, And sensible soft Melancholy.

Yes, she has one, I must aver;
When all the World conspires to praise her,
The Woman's deaf, and does not hear.

## On his Grotto at Twickenham,

#### COMPOSED OF

Marbles, Spars, Gemms, Ores, and Minerals.

THOU who shalt stop, where Thames' translucent wave

Shines a broad Mirrour thro' the shadowy Cave;

Where ling'ring drops from min'ral Roofs distill,

And pointed Crystals break the sparkling Rill,

Unpolish'd Gemms no ray on Pride bestow,

And latent Metals innocently glow:

#### VARIATIONS.

After v. 6. in the MS.

T.

You fee that Island's wealth, where, only free, Earth to her entrails feels not Tyranny.

i. e. Britain is the only place on the globe which feels not Tyranny even to its very entrails. Alluding to the condemnation of Criminals to the Mines, one of the inflictions of civil justice in most Countries. The thought was exceeding natural and proper in this place, where the Poet was describing a Grotto incrusted and adorned with all forts of Minerals collected from the four quarters of the Globe.

#### NOTES.

On his Grotto.] The improving and finishing this Grott was the favourite amusement of his declining Years; and the beauty of his poetic genius, in the disposition and ornaments of this romantic recess, appears to as much advantage as in his best contrived Poems.

6

Approach.

#### 64 MISCELLANIËS.

Approach. Great NATURE studiously behold!
And eye the Mine without a wish for Gold.
Approach: But awful! Lo! th' Ægerian Grott, 9
Where, nobly-pensive, St. John sate and thought;
Where British sighs from dying Wyndham stole,
And the bright slame was shot thro' MARCHMONT'S
Soul.

Let fuch, fuch only, tread this facred Floor, Who dare to love their Country, and be poor.

#### VARIATIONS.

VER. 11. Where British sighs from dying Wyndham stole.] in his MS. it was thus,

To Wyndham's breast the patriot-passions stole, which made the whole allude to a certain Anecdote of not much consequence to any but the parties concerned.

#### NOTES.

VER. 9. Ægerian Grott, Alluding to Numa's projecting his fystem of Politics in this Grott, assisted, as he gave out, by the Goddess Ægeria.

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#### TO

### Mrs. M. B. on her BIRTH-DAY.

OH be thou bleft with all that Heav'n can fend, Long Health, long Youth, long Pleasure, and a Friend:

Not with those Toys the female world admire,
Riches that vex, and Vanities that tire.
With added years if Life bring nothing new,
But like a Sieve let ev'ry bleffing thro',
Some joy still lost, as each vain year runs o'er,
And all we gain, some sad Reslection more;
It shat a Birth-day? 'tis alas! too clear,
'Tis but the Fun'ral of the former year.

Let Joy or Ease, let Affluence or Content,
And the gay Conscience of a life well spent,
Calm ev'ry thought, inspirit ev'ry grace,
Glow in thy heart, and smile upon thy face.
Let day improve on day, and year on year,
Without a Pain, a Trouble, or a Fear;
Till Death unselt that tender frame destroy,
In some soft Dream, or Extasy of Joy,
Peaceful sleep out the Sabbath of the Tomb,
And wake to Raptures in a Life to come.

#### VARIATIONS.

VER. 15. Originally thus in the MS.

And oh fince Death must that fair frame destroy,
Dye, by some sudden Extasy of Joy;
In some soft dream may thy mild soul remove,
And be thy latest gasp a Sigh of Love.

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### To Mr. THOMAS SOUTHERN,

On his Birth-day, 1742.

RESIGN'D to live, prepar'd to die,
With not one fin, but poetry,
This day Tom's fair account has run
(Without a blot) to eighty one.
Kind Boyle, before his poet, lays
A table, with a cloth of bays;
And Ireland, mother of fweet fingers,
Presents her harp still to his fingers.
The feast, his tow'ring genius marks
In yonder wild goose and the larks!
The mushrooms shew his wit was sudden!
And for his judgment, lo a pudden!
Roast beef, tho' old, proclaims him stout,
And grace, altho' a bard, devout.

#### NOTES.

VER. 6. Atable] He was invited to dine on his birthday with this Nobleman, who had prepared for him the entertainment of which the bill of fare is here fet down. VER. 8. Presents her harp] 'The Harp is generally

### MISCELLANIES.

67

15

May Tom, whom heav'n fent down to raise The price of prologues and of plays, Be ev'ry birth-day more a winner, Digest his thirty-thousandth dinner; Walk to his grave without reproach, And scorn a rascal and a coach.

20

#### Notes.

VER. 16. The price of prelogues and of plays,] This alludes to a story Mr. Southern told about the same time, to Mr. P. and Mr. W. of Dryden; who, when Southern first wrote for the stage, was so famous for his Prologues, that the players would act nothing without that decoration. His usual price till then had been four guineas: But when Southern came to him for the Prologue he had bespoke, Dryden told him he must have six guineas for it; "which (said he) young man, is out of no disre-"spect to you, but the Players have had my goods too "cheap."—We now look upon these Prologues with the same admiration that the Virtuosi do on the Apothecaries' pots painted by Raphael.

tF2 EPITAPHS.

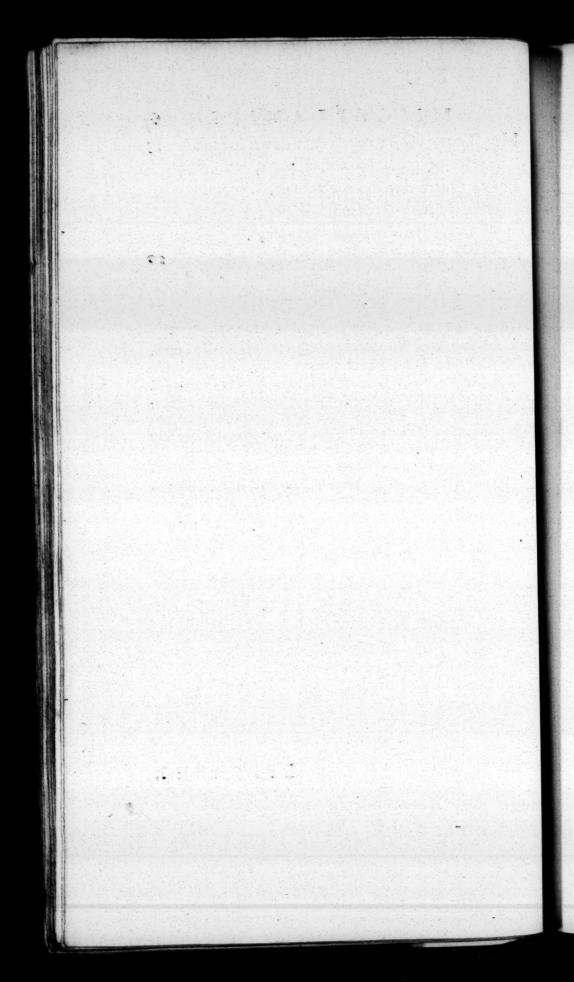
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# EPITAPHS.

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# EPITAPHS.

His faltem accumulem donis, et fungar inani Munere! VIRG.

I.

On CHARLES Earl of DORSET,

In the Church of Withyam in Suffex.

DORSET, the Grace of Courts, the Muses' Pride,

Patron of Arts, and Judge of Nature, dy'd. The scourge of Pride, tho' sanctify'd or great, Of Fops in Learning, and of Knaves in State: Yet soft his Nature, tho' severe his Lay, His Anger moral, and his Wisdom gay.

Epitaphs.] These little compositions far exceed any thing we have of the same kind from other hands; yet, if we except the Epitaph on the young Duke of Buckingham, and perhaps one or two more, they are not of equal force with the rest of our Author's writings. The nature of the Composition itself is delicate, and generally it was a task imposed upon him: tho' he rarely complied with requests of this nature but where the subject was worthy of him.

‡F 4

Bleft

72

Bleft Sat'rift! who touch'd the Mean so true,
As show'd, Vice had his hate and pity too.
Bleft Courtier! who could King and Country please,
Yet sacred keep his Friendships, and his Ease.
Bleft Peer! his great Foresathers ev'ry grace
Reslecting, and reslected in his Race;
Where other BUCKHURSTS, other DORSETS shine,
And Patriots still, or Poets, deck the Line.

#### NOTES.

For random praise the Work would ne'er be done: Each Mother asks it for her booky Son: Each Widow asks it for the best of Men; For him she weeps, for him she weds again.

Yet when these elegiac movements came freely from the heart, he mourns in such strains as shew he was equally a master of this kind of Composition with every other he undertook (and in all he greatly excelled;) witness these lines in the Epistle to Jerwas, which would have master the finest Epitaph ever written:

Call round her Tomb each object of desire, Each purer frame inform'd with purer fire: Bid her be all that chears or softens life, The tender sister, daughter, friend, and wife: Bid her be all that makes mankind adore; Then view this marble, and be vain no more. 11.

### On Sir WILLIAM TRUMBAL,

One of the Principal Secretaries of State to King WILLIAM III. who having refigned his Place, died in his Retirement at Easthamsted in Berkshire, 1716.

A Pleasing Form; a firm, yet cautious Mind; Sincere, tho' prudent; constant, yet resign'd; Honour unchang'd, a Principle profest, Fix'd to one side, but mod'rate to the rest: An honest Courtier, yet a Patriot too; Just to his Prince, and to his Country true: Fill'd with the Sense of Age, the Fire of Youth, A Scorn of Wrangling, yet a Zeal for Truth; A gen'rous Faith, from Superstition free; A love to Peace, and hate of Tyranny; Such this Man was; who now, from earth remov'd, At length enjoys that Liberty he lov'd.

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III.

### On the Hon. SIMON HARCOURT,

Only Son of the Lord Chancellor HAR-COURT; at the Church of Stanton-Harcourt in Oxfordshire, 1720.

TO this fad Shrine, whoe'er thou art! draw near,

Here lies the Friend most lov'd, the Son most dear: Who ne'er knew Joy, but Friendship might divide, Or gave his Father Grief but when he dy'd.

How vain is Reason, Eloquence how weak!

If Pope must tell what HARCOURT cannot speak:

Oh let thy once-lov'd Friend inscribe thy Stone,

And, with a Father's forrows, mix his own!

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## On JAMES CRAGGS, Efq.

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In Westminster-Abbey.

### JACOBUS CRAGGS

REGI MAGNÆ BRITANNIÆ A SECRETIS
ET CONSILIIS SANCTIORIBUS,
PRINCIPIS PARITER AC POPULI AMOR ET DELICIÆ:
VIXIT TITULIS ET INVIDIA MAJOR
ANNOS, HEU PAUCOS, XXXV.

OB. FEB. XVI. MDCCXX.

Statesman, yet Friend to Truth! of Soul sincere, In Action faithful, and in Honour clear! Who broke no Promise, serv'd no private End, Who gain'd no Title, and who lost no Friend, Ennobled by Himself, by All approv'd, Prais'd, wept, and honour'd, by the Muse he lov'd.

V. In

III.

### On the Hon. SIMON HARCOURT,

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## On JAMES CRAGGS, Efq.

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In Westminster-Abbey.

### JACOBUS CRAGGS

REGI MAGNÆ BRITANNIÆ A SECRETIS
ET CONSILIIS SANCTIORIBUS,
PRINCIPIS PARITER AC POPULI AMOR ET DELICIÆ:
VIXIT TITULIS ET INVIDIA MAJOR
ANNOS, HEU PAUCOS, XXXV.

OB. FEB. XVI. MDCCXX.

Statesman, yet Friend to Truth! of Soul sincere, In Action faithful, and in Honour clear! Who broke no Promise, serv'd no private End, Who gain'd no Title, and who lost no Friend, Ennobled by Himself, by All approv'd, Prais'd, wept, and honour'd, by the Muse he lov'd.

V. In

V.

### Intended for Mr. ROWE,

In Westminster-Abbey.

HY reliques, Rowe, to this fair Um trust,

And facred, place by DRYDEN's awful duft:
Beneath a rude and nameless stone he lies,
To which thy Tomb shall guide inquiring eyes.
Peace to thy gentle shade, and endless rest!
Blest in thy Genius, in thy Love too blest!
One grateful woman to thy same supplies
What a whole thankless land to his denies.

#### NOTES.

WER. 3. Beneath a rude The Tomb of Mr. Dryde was erected upon this hint by the Duke of Buckingham to which was originally intended this Epitaph,

This SHEFFIELD rais'd. The facred Dust below Was DRYDEN once: The rest who does not know! which the Author since changed into the plain inscription now upon it, being only the name of that great Poet.

#### J. DRYDEN.

Natus Aug. 9. 1631. Mortuus Maij 1. 1700.

JOANNES SHEFFIELD DUX BUCKINGHAMIENSIS POSUIT

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VI. On

### On Mrs. CORBET,

Who died of a Cancer in her Breast.

TERE refts a Woman, good without pretence,

Blest with plain Reason, and with sober Sense:

No Conquests she, but o'er herself, desir'd,

No Arts effay'd, but not to be admir'd.

Passion and Pride were to her soul unknown,

Convinc'd that Virtue only is our own.

So unaffected, fo compos'd a mind;

irm, yet foft; fo strong, yet so refin'd;

Heav'n, as its purest gold, by Tortures try'd; The Saint fustain'd it, but the Woman dy'd.

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VII. On

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On the Monument of the Honourable ROBERT DIGBY, and of his Sifter MARY, erected by their Father the Lord DIGBY, in the Church of Sherborne in Dorsetshire, 1727.

O! fair Example of untainted youth,
Of modest wisdom, and pacifick truth:
Compos'd in suff'rings, and in joy sedate,
Good without noise, without pretension great.
Just of thy word, in ev'ry thought sincere,
Who knew no wish but what the world might hear:
Of softest manners, unaffected mind,
Lover of peace, and friend of human kind:
Go live! for Heaven's Eternal year is thine,
Go, and exalt thy Moral to Diving.

And thou, bleft Maid! attendant on his doom, Penfive haft follow'd to the filent tomb,

Steer'd the fame course to the same quiet shore,

Not parted long, and now to part no more!

Go then, where only bliss fincere is known!

Go, where to love and to enjoy are one!

Yet take these Tears, Mortality's relief, And till we share your joys, forgive our grief: These little rites, a Stone, a Verse receive; 'Tis all a Father, all a Friend can give!

#### VIII.

On Sir GODFREY KNELLER,
In Westminster-Abbey, 1723.

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NELLER, by Heav'n and not a Master taught,
Whose Art was Nature, and whose Pictures Thought;
Now for two ages having snatch'd from sate
Whate'er was beauteous, or whate'er was great,
Lies crown'd with Princes honours, Poets lays,
Due to his Merit, and brave Thirst of praise.
Living, great Nature sear'd he might outvie

Living, great Nature fear'd he might outvie Her works; and, dying, fears herself may die.

#### IMITATIONS.

VER.7. Imitated from the famous Epitaph on Raphael.

Raphael, timuit, quo sospite, vinci

Rerum magna parens, et moriente, mori. P.

IX. On

IX.

### On General HENRY WITHERS,

In Westminster-Abbey, 1729.

ERE, WITHERS, rest! thou bravest, gentless mind,
Thy Country's friend, but more of human kind.
Oh born to Arms! O Worth in Youth approv'd!
O soft Humanity, in Age belov'd!
For thee the hardy Vet'ran drops a tear,
And the gay Courtier feels the sigh sincere.
When Be edien! yet not with thee removes

WITHERS, adieu! yet not with thee remove Thy Martial spirit, or thy Social love! Amidst Corruption, Luxury, and Rage, Still leave some ancient Virtues to our age: Nor let us say (those English glories gone) The last true Briton lies beneath this stone.

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#### X.

On Mr. Elijah Fenton.

At Easthamstead in Berks, 1730.

THIS modest Stone, what few vain Marbles can,
May truly say, Here lies an honest Man:
A Poet, blest beyond the Poet's sate,

Whom Heav'n kept facred from the Proud and Great:

Foe to loud Praise, and Friend to learned Ease, Content with Science in the Vale of Peace. Calmly he look'd on either Life, and here Saw nothing to regret, or there to fear; From Nature's temp'rate feast rose satisfy'd, Thank'd Heav'n that he had liv'd, and that he dy'd.

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XI.

XI.

On Mr. GAY.

In Westminster-Abbey, 1732.

F Manners gentle, of Affections mild;
In Wit, a Man; Simplicity, a Child:
With native Humour temp'ring virtuous Rage,
Form'd to delight at once and lash the age:
Above Temptation in a low Estate,
And uncorrupted, ev'n among the Great:
A safe Companion, and an easy Friend,
Unblam'd thro' Life, Iamented in thy End.
These are Thy Honours! not that here thy Bust
Is mix'd with Heroes, or with Kings thy dust;
But that the Worthy and the Good shall say,
Striking their pensive bosoms—Here lies Gay:

#### NOTES.

VER. 12. Here lies Gay.] i. e. in the hearts of the good and worthy.—Mr. Pope told me his conceit in this line was not generally understood. For, by peculiar ill luck, the formulary expression, which makes the beauty, misseads the reader into a sense which takes it quite away.

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### XII.

Intended for Sir Isaac NEWTON,

In Westminster-Abbey.

### ISAACUS NEWTONUS:

Quem Immortalem

Testantur Tempus, Natura, Gælum:

Mortalem

Hoc marmor fatetur.

Nature and Nature's Laws lay hid in Night: GOD faid, Let Newton be! and all was Light.

NOTES.

and all was Light.] It had been better—and there was Light,—as more conformable to the reality of the fatt, and to the allusion whereby it is celebrated.

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### XIII.

On Dr. FRANCIS ATTERBURY,

Bishop of Rochester.

Who died in Exile at Paris, 1732.

[His only Daughter having expired in his arms, immediately after she arrived in France to see him.]

### DIALOGUE.

#### SHE.

YES, we have liv'd—one pang, and then we part!

May Heav'n, dear Father! now have all thy Heart

Yet ah! how once we lov'd, remember still,

Till you are dust like me.

#### HE.

Dear Shade! I will:
Then mix this dust with thine—O spotless Ghost!
O more than Fortune, Friends, or Country lost!

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S there on Earth one care, one wish beside?
Yes—Save My Country, Heav'n,
—He said, and dy'd.

#### NOTES.

Save my Country, Heav'n] Alluding to the Bishop's frequent use and application of the expiring words of the famous Father PAUL, in his prayer for the state, ESTO PERPETUA. With how good a grace the Bishop applied it at his trial, and is here made to refer to it in his last moments, they will understand who know what conformity there was in the lives of the Prelate and the Monk. The character of our countryman is well known. And that of the Father may be told in very few words. He was profoundly skilled in all divine and human learning: He employed his whole life in the service of the State, against the unjust incroachments of the Church. He was modest, humble, and forgiving, candid, patient, and just; free from all prejudices of party, and all the projects of ambition; in a word, the happiest compound of Science, Wisdom, and Virtue.

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XIV.

### XIV.

On EDMUND D. of Buckingham,
Who died in the Nineteenth Year of his

Age, 1735.

And ev'ry op'ning Virtue blooming round,
Could fave a Parent's justest Pride from fate,
Or add one Patriot to a finking state;
This weeping marble had not ask'd thy Tear,
Or fadly told, how many Hopes lie here!
The living Virtue now had shone approv'd,
The Senate heard him, and his Country lov'de
Yet softer Honours, and less noisy Fame
Attend the shade of gentle BUCKINGHAM:
In whom a Race, for Courage sam'd and Art,
Ends in the milder Merit of the Heart;
And Chiefs or Sages long to Britain giv'n,
Pays the last Tribute of a Saint to Heav'n.

XV.

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#### XV.

For one who would not be buried in Westminster-Abbey.

HEROES, and KINGS! your distance keep:
In peace let one poor Poet sleep,
Who never flatter'd Folks like you:
Let Horace blush, and Virgil too.

### Another, on the same.

Or under this Marble, or under this Sill,
Or under this Turf, or e'en what they will;
Thatever an Heir, or a Friend in his stead,
any good creature shall lay o'er my head,
ies one who ne'er car'd, and still cares not a pin
That they said, or may say of the mortal within:
it, who living and dying, serene still and free,
sufts in God, that as well as he was, he shall be.

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# MEMOIRS

Of the Extraordinay

Life, Works, and Discoveries

OF

MARTINUS SCRIBLERUS.



# INTRODUCTION

### To the READER.

IN the Reign of Queen ANNE, (which, notwithstanding those happy Times which succeeded, every Englishman may remember) thou may'st possibly, gentle Reader, have seen a certain venerable Person who frequented the outside of the Palace of St. James's, and who, by the Gravity of his Deportment and Habit, was generally taken for a decay'd Gentleman of Spain. His stature was tall, his vifage long, his complexion olive, his brows were black and even, his eyes hollow yet piercing, his nofe inclin'd to aquiline, his beard neglected and mix'd with grey: All this contributed to spread a folemn Melancholy over his countenance. Pythagoras was not more filent, Pyrrho more motionless, nor Zeno more austere. His Wig was as black and fmooth as the plumes of a Raven, and hung as strait as the hair of a River God rising from the water. His Cloak fo compleatly covered his whole person, that whether or no he had any other cloaths (much less any linnen) under it, I shall not say; but his fword appear'd a full yard behind him, and his manner of wearing it was fo stiff, that it feem'd grown to his Thigh. His whole figure was fo utterly unlike any thing of this world, that it was not natural for any man to ask him a question without bleffing himself first. Those who never saw a 7efuit, took him for one, and others believ'd him some High Priest of the Jews,

But under this macerated form was conceal'd a Mind replete with Science, burning with a zeal of benefiting his fellow-creatures, and filled with an honest conscious pride, mixt with a scorn of doing, or fuffering the least thing beneath the dignity of a Philosopher. Accordingly he had a foul that would not let him accept of any offers of Charity, at the same time that his body seem'd but too much to require it. His lodging was in a small chamber up four pair of stairs, where he regularly payed for what he had when he eat or drank; and he was often observed wholly to abstain from both. He declined speaking to any one, except the Queen, or her first Minister, to whom he attempted to make fome applications; but his real business or intentions were utterly unknown to all men. Thus much is certain, that he was obnoxious to the Queen's Ministry; who, either out of Jealousy or Envy, had him spirited away, and carried abroad as a dangerous person, without any regard to the known Laws of the Kingdom.

One day, as this Gentleman was walking about dinner-time alone in the Mall, it happened that a Manuscript dropt from under his cloak, which my fervant pick'd up, and brought to me. It was written in the Latin tongue, and contain'd many most profound fecrets, in an unufual turn of reasoning The first leaf was inscribed with these and ftyle. words, Codicillus, seu Liber Memorialis, Martini Scribleri. The Book was of fo wonderful a nature, that it is incredible what a defire I conceived that moment to be acquainted with the Author, who I clearly perceived was some great Philosopher in difguife. I feveral times endeavoured to speak to him, which he as often industriously avoided. At length I found an opportunity (as he stood under the Piazza by the Dancing-room in St. James's) to acquaint him in the Latin tongue, that his Manuscript

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nuscript was fallen into my hands; and saying this, I presented it to him, with great Encomiums on the learned Author. Hereupon he took me aside, survey'd me over with a fixt attention, and opening the class of the Parchment cover, spoke (to my great surprize) in English, as sollows:

" Courteous stranger, whoever thou art, I em-" brace thee as my best friend; for either the Stars " and my Art are deceitful, or the destin'd time " is come which is to manifest Martinus Scrible-" rus to the world, and thou the person chosen by " fate for this task. What thou feelt in me is a " body exhausted by the labours of the mind. " have found in Dame Nature not indeed an un-" kind, but a very coy Mistress: Watchful nights, " anxious days, flender meals, and endless labours, " must be the lot of all who pursue her, through " her labyrinths and mæanders. My first vital air " I drew in this Island (a foil fruitful of Philoso-" phers) but my complexion is become adust, and " my body arid, by visiting lands (as the Poet has " it) alio sub sole calentes. I have, through my " whole life, passed under several disguises and un-" known names, to skreen myself from the envy " and malice which mankind express against those " who are possessed of the Arcanum Magnum. But " at present I am forced to take Sanctuary in the " British Court, to avoid the Revenge of a cruel " Spaniard, who has purfued me almost through " the whole terraqueous globe. Being about four " years ago in the City of Madrid in quest of na-" tural knowledge, I was informed of a Lady who " was marked with a Pomegranate upon the in-" fide of her right Thigh, which bloffom'd, and, " as it were, feem'd to ripen in the due feason. " Forthwith was I possessed with an insatiable cu-" riofity to view this wonderful Phænomenon. I " felt

### INTRODUCTION

" felt the ardour of my passion encrease as the sease fon advanced, till, in the month of July, I could of no longer contain. I bribed her Duenna, was admitted to the Bath, faw her undress'd, and the wonder displayed. This was soon after discovered by the husband, who finding some letters I had writ to the Duenna, containing expressions of a doubtful meaning, Tuspected me of a crime most alien from the Purity of my Thoughts. "Incontinently I left Madrid by the advice of friends, have been purfued, dogg'd, and way-laid through feveral Nations, and even now scarce think myfelf fecure within the facred walls of this Palace. It has been my good fortune to " have feen all the grand Phænomena of Nature, « excepting an Earthquake, which I waited for in Naples three years in vain; and now by means of fome British Ship (whose Colours no Spaor niard dares approach \*) I impatiently expect a se fafe passage to Jamaica, for that benefit. thee, my Friend, whom Fate has marked for " my Historiographer, I leave these my Commentaries, and others of my works. No more-be " faithful and impartial."

He foon after performed his promise, and left me the Commentaries, giving me also further lights by many Conferences; when he was unfortunately fnatched away (as I before related) by the jealouly

of the Queen's Ministry.

Tho' I was thus to my eternal grief deprived of his conversation, he for some years continued his Correspondence, and communicated to me many of his Projects for the benefit of mankind. fent me some of his Writings, and recommended

<sup>\*</sup> This marks the time when the Introduction was written.

to my care the recovery of others, straggling about the world, and assumed by other men. The last time I heard from him was on occasion of his Strictures on the Dunciad: since when, several years being elapsed, I have reason to believe this excellent person is either dead, or carried by his vehement thirst of knowledge into some remote, or perhaps undiscovered Region of the world. In either case, I think it a debt no longer to be delayed, to reveal what I know of this Prodigy of Science, and to give the History of his life, and of his extensive merits to mankind; in which I dare promise the Reader, that, whenever he begins to think any one Chapter dull, the style will be immediately changed in the next.

MEMOIRS

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# MEMOIRS

OF

### MARTINUS SCRIBLERUS.

#### BOOK I. CHAP. I.

Of the Parentage and Family of Scriblerus, how he was begot, what Care was taken of him before he was born, and what Prodigies attended his Birth.

IN the City of Munster in Germany, lived a grave and learned Gentleman, by Profession an Antiquary; who, among all his invaluable Curiosities,

Memoirs.] Mr. Pope, Dr. Arbuthnot, and Dr. Swift projected to write a fatire, in conjunction, on the abuses of human learning; and to make it the better received, they proposed to do it in the manner of Cervantes (the original author of this species of satire) under the history of some feigned adventures. They had observed those abuses still kept their ground against all that the ablest and gravest Authors could say to discredit them; they concluded therefore, the force of ridicule was wanting to quicken their difgrace; which was here in its place, when the abuses had been already detected by sober reasoning; and Truth in no danger to fuffer by the premature use of so powerful an instrument. But the separation of our Author's friends, which foon after happened, with the death of one and the infirmities of the other, put a final stop to their project, when they had only drawn out an imperfect essay towards it, under the title of the First book of the Memoirs of Scriblerus. Polite

### MARTINUS SCRIBLERUS. 97

fities, esteemed none more highly, than a Skin of the true Pergamenian Parchment, which hung at the upper-end of his hall. On this was curiously traced the ancient Pedigree of the Scribleri, with all their Alliances and collateral Relations (among which were reckoned Albertus Magnus, Paracelsus Bombastus, and the famous Scaligers in old time Princes of Verona) and deduced even from the Times of the Elder Pliny to Cornelius Scriblerus: For such was the name of this venerable Personage; whose glory it was, that, by the singular Virtue of the Women, not one had a Head of a different Cast from his family.

His wife was a Lady of fingular beauty, whom not for that reason only he espoused, but because she was undoubted daughter either of the great Scriverius, or of Gaspar Barthius. It happened on a time, the said Gaspar made a visit to Scriverius at Harlem, taking with him a comely Lady of his acquaintance, who was skilful in the Greek Tongue, of whom the learned Scriverius became so enamoured, as to inebriate his friend, and be familiar with his Mistress. I am not ignorant of what † Columesius affirms, that the learned Barthius was not so overtaken, but he perceived it; and in Re-

Polite letters never lost more than in the defeat of this scheme, in which, each of this illustrious triumvirate would have found exercise for his own peculiar talent; besides constant employment, for that they all had in common. Dr. Arbuthnot was skilled in every thing which related to science; Mr. Pope was a master in the sine arts; and Dr. Swift excelled in the knowledge of the world. Wit they had all in equal measure, and that so large, as no age perhaps ever produced three men, to whom Nature had more bountifully bestowed it, or Art brought it to higher persection.

† Columesius relates this from Isaac Vossius, in his

Opuscul. p. 102. P.

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venge suffered this unfortunate Gentlewoman to be drowned in the Rhine at her return. But Mrs. Scriblerus (the issue of that Amour) was a living proof of the falsehood of this Report. Dr. Cornelius was farther induced to his marriage, from the certain information that the aforesaid Lady, the mother of his wife, was related to Cardan on the father's side, and to Aldrovandus on the mother's: Besides which, her Ancestors had been professors of Physick, Astrology, or Chemistry, in German

Univerlities, from generation to generation.

With this fair Gentlewoman had our Doctor lived in a comfortable Union for about ten years: But this our fober and orderly pair, without any natural infirmity, and with a constant and frequent compliance to the chief duty of conjugal life, were yet unhappy, in that Heaven had not bleffed them with any iffue. This was the utmost grief to the good man; especially considering what exact Precautions and Methods he had used to procure that Bleffing: for he never had cobabitation with his fpouse, but he pondered on the Rules of the Ancients, for the generation of Children of Wit. He ordered his diet according to the prescription of Galen, confining himself and his wife for almost the whole first year to \* Goat's Milk and Honey. It unfortunately befel her, when she was about four months gone with child, to long for somewhat, which that author inveighs against as prejudicial to the understanding of the infant. her husband thought fit to deny her, affirming, it was better to be childless, than to become the Parent of a Fool. His Wife miscarried; but as the Abortion proved only a female Fœtus, he comforted himself, that, had it arrived to perfection, it would not have answer'd his account; his heart

<sup>\*</sup> Galen Lib. de Cibis boni et mali succi, cap 3. P. being

being wholly fixed upon the learned Sex. However he disdained not to treasure up the Embryo in

a Vial, among the curiofities of his family.

Having discovered that Galen's prescription could not determine the sex, he forthwith betook himself to Aristotle. Accordingly he with-held the nuptial embrace when the wind was in any point of the South; this \* Author asserting that the grossness and moisture of the southerly winds occasion the procreation of females, and not of males. But he redoubled his diligence when the wind was at West, a wind on which that great Philosopher bestowed the Encomiums of Fatner of the earth, Breath of the Elysian Fields, and other glorious Elogies. For our learned man was clearly of opinion, that the Semina out of which Animals are produced, are Animalcula ready formed, and received in with the Air †.

Under these regulations, his wife, to his unexpressible joy, grew pregnant a second time; and, (what was no small addition to his happiness) he just then came to the possession of a considerable Estate by the death of her Uncle, a wealthy Jew who resided at London: This made it necessary for him to take a journey to Fngland; nor would the care of his posterity let him suffer his Wife to remain behind him. During the voyage, he was perpetually taken up on the one hand, how to employ his great Riches; and on the other, how to educate his Child. He had already determined to set apart several annual Sums, for the recovery of Manuscripts, the effosion of Coins, the procur-

\* Arist. xiv. Sect. Prob. 5. P.

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<sup>†</sup> Religion of Nature, Sect. v. Parag. 15. P. The feriousness with which this strange opinion, on so mysterious a point, is advanced, very well deserved this stroke of ridicule.

ing o Mummies; and for all those curious discoveries by which he hoped to become (as himself was wont to say) a second Peireskius\*. He had already chalked out all possible schemes for the improvement of a male child, yet was so far prepar'd for the worst that could happen, that before the nine months were expired, he had composed two Treatises of Education; the one he called, A Daughter's Mirrour, and the other A Son's Monitor.

This is all we can find relating to Martinus, while he was in his Mother's womb, excepting that he was entertained there with a Concert of Musick once in twenty four hours, according to the Custom of the Magi: and that on a † particular day, he was observed to leap and kick exceedingly, which was on the first of April, the birth-day of the great

Basilius Valentinus.

The Truth of this, and every preceding Fact, may be depended upon, being taken literally from the Memoirs. But I must be so ingenuous as to own, that the Accounts are not so certain of the exact time and place of his birth. As to the first, he had the common frailty of old men, to conceal his age: as to the second, I only remember to have heard him say, that he first saw the light in St. Giles's Parish. But in the investigation of this point, Fortune hath savoured our diligence. For one day as I was passing by the Seven Dials, I overheard a dispute concerning the place of Nativity of a great

\* There was a great deal of trifling pedantry and cu-

riofity in that great Man's character.

† Ramsay's Cyrus. P. It was with judgment, that the Authors chose rather to ridicule the modern relator of this ridiculous practice, than the Antients from whence he took it. As it is a sure instance of folly, when amongst the many excellent things that may be learned from antiquity, we find a modern writer only picking out their absurdities.

Aftrologer, which each man alledged to have been in his own ftreet. The circumstances of the time, and the description of the person, made me imagine it might be that universal Genius whose life I am writing. I returned home, and having maturely considered their several arguments, which I sound to be of equal weight, I quieted my curiosity with this natural conclusion, that he was born in some point common to all the seven streets! which must be that on which the column is now erected. And it is with infinite pleasure that I since find my Conjecture confirmed, by the following passage in the Codicil to Mr. Neale's Will.

I appoint my Executors to engrave the following Inscription on the Column in the Center of the seven streets which I erected.

## LOC. NAT. INCLVT. PHILOS. MAR. SCR.

But Mr. Neale's Order was never performed, because the Executors durst not administer.

Nor was the Birth of this great man unattended with Prodigies: He himself has often told me, that on the night before he was born, Mrs. Scriblerus dream'd she was brought to bed of a huge Ink-horn, out of which issued several large streams of Ink, as it had been a fountain. This dream was by her husband thought to signify, that the child should prove a very voluminous Writer. Likewise a \* Crabtree that had been hitherto barren, appeared on a sudden laden with a vast quantity of Crabs: This sign also the old gentleman imagined to be a prognostic of the acuteness of his Wit. A great swarm of † Wasps play'd round his Cradle without hurting him, but were very troublesome to all in the room

\* Virgil's Laurel. Donat.

† H 3

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† Plato, Lucan, etc.

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besides: This seemed a certain presage of the essection of his Satire. A Dunghill was seen within the space of one night to be covered all over with Mushrooms: This some interpreted to promise the infant great fertility of fancy, but no long duration to his works; but the Father was of another opinion.

But what was of all most wonderful, was a thing that feemed a monstrous Fowl, which just then dropt through the sky-light, near his wife's apartment. It had a large body, two little difproportioned wings, a prodigious tail, but no head. As its colour was white, he took it at first fight for Swan, and was concluding his fon would be a Poet: but on a nearer view, he perceived it to be speckled with black, in the form of letters; and that it was indeed a Paper kite which had broke its leash by the impetuolity of the wind. His back was armed with the Art Military, his belly was filled with Physical his wings were the wings of Quarles and Wither, the feveral Nodes of his voluminous tail were diverfify'd with feveral branches of Science; where the Doctor beheld with great joy a knot of Logick, a knot of Metaphysick, a knot of Casuistry, a knot of Polemical Divinity, and a knot of Common Law, with a Lanthorn of Jacob Behmen.

There went a Report in the family, that, as foon as he was born, he uttered the voice of nine feveral animals: he cry'd like a Calf, bleated like a Sheep, chattered like a Mag-pye, grunted like a Hog neighed like a Foal, croaked like a Raven, mewed like a Cat, gabbled like a Goose, and brayed like an Ase. And the next morning he was found playing in his bed with two Owls, which came down the chimney. His Father greatly rejoiced at all these signs, which betokened the variety of his Eloquence, and the extent of his Learning; but he was more particularly

particularly pleased with the last, as it nearly resembled what happened at the birth of Homer\*.

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## CHAP. II.

The Speech of Cornelius over his Son, at the Hour of his Birth.

NO fooner was the cry of the Infant heard, but the old gentleman rushed into the room, and fnatching it in his arms, examined every limb with attention. He was infinitely pleafed to find, that the Child had the Wart of Cicero, the wry neck of Alexander, knots upon his legs like Marius, and one of them shorter than the other like Agesilaus. The good Cornelius also hoped he would come to stammer like Demosthenes, in order to be as cloquent; and in time arrive at many other defects of famous men. He held the child fo long; that the Midwife, grown out of all patience; fnatched it from his arms, in order to fwaddle it. "Swaddle " him! (quoth he) far be it from me to fubmit to " fuch a pernicious Custom! Is not my fon a " Man? and is not Man the Lord of the Universe? " Is it thus you use this Monarch at his first arrival " in his dominions, to manacle and shackle " him hand and foot? Is this what you call to be " free-born? If you have no regard to his natural " Liberty, at least have some to his natural Facul-" ties. Behold with what agility he spreadeth his " Toes, and moveth them with as great variety as " his Fingers! a power, which in the small circle " of a year may be totally abolished, by the enor-

<sup>\*</sup> Vid. Eustath. in Odyss. 1. xii. ex Alex. Paphio, et Leo. Allat. de patr. Hom. p. 45.

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" mous confinement of shoes and stockings. His Ears (which other animals turn with great advantage towards the fonorous object) may, by the " ministry of some accursed Nurse, for ever lye 66 flat and immoveable. Not fo the Antients, they could move them at pleasure, and accordingly " are often describ'd arrectis auribus." " What " a devil (quoth the Midwife) would you have " your fon move his Ears like a Drill?" " Yes, " fool (faid he) why should he not have the per-" fection of a Drill, or of any other animal?" Mrs. Scriblerus, who lay all this while fretting at her husband's discourse, at last broke out to this purpose. "My dear, I have had many disputes with you " upon this subject before I was a month gone: We have but one child, and cannot afford to throw him away upon experiments. I'll have " my boy bred up like other gentlemen, at home, and always under my own eye." All the Golfips with one voice, cried, Ay, ay; but Cornelius broke out in this manner. "What, bred at home! "Have I taken all this pains for a creature that is " to lead the inglorious life of a Cabbage, to fuck "the nutritious juices from the spot where he was " first planted? No; to perambulate this terra-" queous Globe is too small a Range; were it per-" mitted, he should at least make the Tour of the " whole System of the Sun. Let other Mortals ore upon Maps, and swallow the legends of ly-" ing travellers; the fon of Cornelius shall make "his own Legs his Compasses; with those he " shall measure Continents, Islands, Capes, Bays, Streights, and Isthmus's: He shall himself take "the altitude of the highest mountains, from the " peak of Derby to the peak of Tenariff; when "he has visited the top of Taurus, Imaus, Caucasus, and the famous Ararat, where Noah's Ark first moor'd, he may take a slight view of the 66 Inowy

" fnowy Riphæans; nor would I have him neglect "Athos and Olympus, renowned for poetical fic-" tions. Those that vomit fire will deserve a more " particular attention: I will therefore have him " observe with great care Vesuvius, Ætna, the " burning mountain of Java, but chiefly Hecla the " greatest rarity in the Northern Regions. Then " he may likewife contemplate the wonders of the "Mephitick cave. When he has div'd into the " bowels of the earth, and furvey'd the works of "Nature under ground, and instructed himself " fully in the nature of Vulcanos, Earthquakes, "Thunders, Tempests, and Hurricanes, I hope he " will bless the world with a more exact survey of " the deferts of Arabia and Tartary, than as yet " we are able to obtain: Then will I have him " cross the seven Gulphs, measure the currents in " the fifteen famous Streights, and fearch for those " fountains of fresh water that are at the bottom of " the Ocean."—At these last words Mrs. Scriblerus fell into a trembling: the description of this terrible Scene made too violent an impression upon a woman in her condition, and threw her into a frong hysteric Fit; which might have proved dangerous, if Cornelius had not been pushed out of the room by the united force of the women.

### CHAP. III.

Shewing what befel the Doctor's Son and his Shield, on the Day of the Christ'ning.

THE day of the Christ'ning being come, and the house filled with Gossips, the Levity of whose Conversation suited but ill with the Gravity of Dr. Cornelius, he cast about how to pass this day

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day more agreeably to his Character; that is to far not without some Profitable Conference, nor whole without observance of some Ancient Custom.

He remembered to have read in Theocritus, the Cradle of Hercules was a Shield; and being possessed of an antique Buckler which he held as a mode inestimable Relick, he determined to have the instant laid therein, and in that manner brought im the Study, to be shewn to certain learned mental his acquaintance.

The regard he had for this Shield, had cause him formerly to compile a Differtation concerning it \*, proving from the several properties, and paticularly the colour of the Rust, the exact chrome

logy thereof.

With this Treatise, and a moderate supper, in proposed to entertain his Guests; tho' he had all another design, to have their assistance in the calo

lation of his Son's Nativity.

He therefore took the Buckler out of a Case swhich he always kept it, lest it might contract an modern rust) and entrusted it to his House-mail with orders, that when the company was come should lay the Child carefully in it, covered with mantle of blue Sattin.

The Guess were no sooner seated, but they entered into a warm Debate about the Triclinium and the manner of Decubitus of the Antients, which

Cornelius broke off in this manner:

"This day, my Friends, I purpose to exhibit my son before you; a Child not wholly unwor

"thy of Inspection, as he is descended from a Rate of Virtuosi. Let the Physiognomists examination

"his Features; let the Chirographists behold h

" Palm; but above all let us consult for the calcu

" lation of his Nativity. To this end, as the chil

<sup>\*</sup> See the Differtation on Dr. Woodward's Shield.

" is not vulgar, I will not prefent him unto you in a vulgar manner. He shall be cradled in my Ancient Shield, so famous through the Universities of Europe. You all know how I purchased that invaluable piece of Antiquity at the great (though indeed inadequate) expence of all the Plate of our family, how happily I carried it off, and how triumphantly I transported it hither, to the inexpressible grief of all Germany. Happy in every circumstance, but that it broke the heart of the great Melchior Insipidus!"

Here he stopp'd his Speech, upon fight of the Maid, who entered the room with the Child: He

took it in his arms and proceeded:

"Behold then my Child, but first behold the "Shield: Behold this Rust,—or rather let me call "it this precious Ærugo,—behold this beautiful "Varnish of Time,—this venerable Verdure of so

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In speaking these words, he slowly listed up the Mantle, which covered it, inch by inch; but at every inch he uncovered, his cheeks grew paler, his hand trembled, his nerves failed, till on sight of the whole, the Tremor became universal: The Shield and the Infant both dropt to the ground, and he had only strength enough to cry out, "O God!" my Shield, my Shield!"

The Truth was, the Maid (extremely concerned for the reputation of her own cleanliness, and her young master's honour) had scoured it as clean as

her Andirons \*.

Cornelius funk back on a chair, the Guests stood astonished, the infant squaul'd, the maid ran in, snatch'd it up again in her arms, slew into her mistress's room, and told what had happen'd. Down

<sup>\*</sup> Poor Vadius, long with learned spleen devour'd, Can take no pleasure since his Shield was scour'd.

108 stairs in an instant hurried all the Gossips, when they found the Doctor in a Trance: Hungary wa. ter, Hartshorn, and the confused noise of shall voices, at length awaken'd him: when opening his eves, he faw the Shield in the hands of the Houle maid. "O Woman! Woman! he cry'd (and " fnatch'd it violently from her) was it to thy ig-" norance that this Relick owes its ruin? where, where is the beautiful Crust that covered thee h " long? where those Traces of Time, and Finger " as it were of Antiquity? Where all those beau-" tiful obscurities, the cause of much delightful di of putation, where doubt and curiofity went hand " in hand, and eternally exercised the speculation

of the learned? All this the rude Touch of a " ignorant woman hath done away! The curion " Prominence at the belly of that figure, which some

44 taking for the Cuspis of a sword, denominated

"Roman Soldier; others accounting the Infigura " Virilia, pronounced to be one of the Dii Termin;

" behold she hath cleaned it in like shameful for, " and shewn to be the head of a Nail: O m

" Shield! my Shield! well may I fay with Horace,

" non bene relicta Parmula."

The Goffips, not at all inquiring into the caule of his forrow, only asked if the Child had no hunt! and cry'd, "Come, come, all is well; what has " the woman done but her duty? a tight cleanly " wench I warrant her; what a stir a man make " about a Bason, that an hour ago, before this b. 66 bour was bestowed upon it, a Country Barber " would not have hung at his shop door." " A Ba-" fand (cry'd another) no fuch matter, 'tis no-" thing but a paultry old Sconce, with the nozzle " broke off." The learned Gentlemen, who till now had flood speechless, hereupon looking narrowly on the Shield, declared their Affent to this latter opinion; and defired Cornelius to be comforted

forted, affuring him it was a Sconce and no other. But this, instead of comforting, threw the Doctor into such a violent Fit of passion, that he was carried off groaning and speechless to bed; where, being quite spent, he fell into a kind of slumber.

#### CHAP. IV.

Of the Suction and Nutrition of the Great Scriblerus in his Infancy, and of the first Rudiments of his Learning.

S foon as Cornelius awaked, he raifed himfelf on his elbow, and casting his eye on Mrs. criblerus, spoke as follows. "Wisely was it said by Homer, that in the Cellar of Jupiter are two barrels, the one of good, the other of evil, which he never bestows on Mortals separately, but con-Thus at the same fantly mingles them together. time hath Heaven bleffed me with the birth of a Son, and afflicted me with the scouring of my Shield. Yet let us not repine at his Dispensations, who gives, and who takes away; but rather join in prayer, that the Rult of Antiquity which he hath been pleafed to take from my Shield, may be added to my Son; and that fo much of it, as it is my purpose he shall contract in his Education, may never be destroyed by any modern polishing."

He could no longer bear the fight of the Shield, but ordered it should be removed for ever from his yes. It was not long after purchased by Dr. Woodward, who, by the affishance of Mr. Kemp, intrusted it with a new Rust, and is the same whereof Cut hath been engraved, and exhibited to the

great Contention of the learned.

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Cornelius now began to regulate the Suction of his Child. Seldom did there pass a day without dis. putes between him and the Mother, or the Nurle, concerning the nature of Aliment. The poor wo. man never dined but he denied her some dish or other, which he judged prejudicial to her milk, One day she had a longing defire to a piece of beef and as she stretch'd her hand towards it, the old gentleman drew it away, and spoke to this effect, "Had'ft thou read the Antients, O Nurse, thou would'st prefer the welfare of the Infant which "thou nourishest, to the indulging of an irregular and voracious Appetite. Beef, it is true, may confer a Robustness on the limbs of my son, but will hebetate and clogg his Intellectuals." While he spoke this, the Nurse looked upon him with much anger, and now and then cast a wishful eve upon the Beef — " Paffion (continued the Doctor, " still holding the dish) throws the mind into too violent a fermentation; it is a kind of Fever of "the foul, or, as Horace expresses it, a Short Madce ness. Confider, Woman, that this day's Suction of my fon may cause him to imbibe many ungovernable Paffions, and in a manner spoil him for "the temper of a Philosopher. Romulus by sucking a Wolf, became of a fierce and favage dispo-" fition; and were I to breed fome Ottoman Empeor ror, or Founder of a Military Commonwealth, or perhaps I might indulge thee in this carnivorous "Appetite."-What, interrupted the Nurse, Beef fpoil the Understanding? that's fine indeed—how then could our Parson preach as he does upon Bees, and Pudding too, if you go to that? Don't tell me of your Antients, had not you almost killed the poor babe with a dish of Dæmonial black Broth?-"Lacedæmonian black Broth, thou would'ft fay, " (replied Cornelius) but I cannot allow the furfeit

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to have been occasioned by that diet, since it was recommended by the Divine Lycurgus. Nurse, thou must certainly have eaten some meats of ill digestion the day before, and that was the real cause of his disorder. Consider, Woman, the different Temperaments of different Nations: What makes the English phlegmatick and melancholy, but Beef? what renders the Welsh so hot and cholerick, but Cheefe and Leeks? the French derive their levity from their Soups, Frogs, and Mushrooms: I would not let my Son dine like an Italian, lest like an Italian he should be jealous and revengeful: The warm and folid diet of Spain may be more beneficial, as it might indue him with a profound Gravity, but at the fame time he might fuck in with their food their intolerable Vice of Pride. Therefore, Nurse, in short, I hold it requisite to deny you at prefent, not only Beef, but likewife whatfoever any of those Nations eat." During this speech, the Nurse remained pouting and marking her plate with the knife, nor would she touch a bit during the whole dinner. This the old Gentleman observing, ordered that the Child, to avoid the rifque of imbibing ill humours, should be kept from her breast all that day, and be fed with Butter, mixed with Honey, according to a Prescription he had met with omewhere in Eustathius upon Homer. This indeed gave the Child a great looseness, but he was not concerned at it, in the opinion that whatever harm t might do his body, would be amply recompensed by the improvements of his understanding. But rom thenceforth he infifted every day upon a partifular Diet to be observed by the Nurse; under which having been long uneasy, she at last parted from the family, on his ordering her for dinner the Paps of a Sow with Pig; taking it as the highest

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indignity, and a direct Infult upon her Sex and

Calling.

Four years of young Martin's life passed away in fquabbles of this nature. Mrs. Scriblerus confider. ed it was now time to instruct him in the funda. mentals of Religion, and to that end took no small pains in teaching him his Catechism. But Cornelius looked upon this as a tedious way of Instruction, and therefore employed his head to find out more pleasing methods, the better to induce him to be fond of learning. He would frequently carry him to the Puppet-show of the Creation of the world, where the Child with exceeding delight gained notion of the History of the Bible. His first rudiments in prophane hiftory were acquired by feeing of Raree-shows, where he was brought acquainted with all the Princes of Europe. In short, the old Gentleman fo contrived it, to make every thing contribute to the improvement of his knowledge, even to his very Dress. He invented for him a Geographical fuit of cloaths, which might give him fome hints of that Science, and likewise some knowledge of the Commerce of different Nations. He had a French Hat with an African Feather, Holland Shirts and Flanders Lace, English Cloth lined with Indian Silk, his Gloves were Italian, and his Shoes were Spanish: He was made to observe this, and daily catechis'd thereupon, which his Father was wont to call "Travelling at home." He never gave him a Fig or an Orange but he obliged him to give an account from what Country it came. In Natural history he was much affisted by his Curiofity in Sign-Posts, infomuch that he hath often confessed he owed to them the knowledge of many Creatures which he never found fince in any Author, fuch as White Lions, Golden Dragons, &c. He once thought the same of Green Men, but had x and

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fince found them mentioned by Kercherus, and verified in the History of William of Newbury \*.

His disposition to the Mathematicks was discovered very early, by his drawing † parallel lines on his bread and butter, and intersecting them at equal Angles, so as to form the whole Superficies into Squares. But in the midst of all these Improvements, a stop was put to his learning the Alphabet, nor would he let him proceed to Letter D, till he could truly and distinctly pronounce C in the ancient manner, at which the Child unhappily boggled for near three months. He was also obliged to delay his learning to write, having turned away the Writing Master because he knew nothing of Fabius's Waxen Tables.

Cornelius having read and seriously weighed the methods by which the samous Montaigne was educated; and resolving in some degree to exceed them, resolved he should speak and learn nothing but the learned Languages, and especially the Greek; in which he constantly eat and drank, according to Homer. But what most conduced to his easy attainment of this Language, was his love of Ginger-bread; which his Father observing, caused it to be stampt with the Letters of the Greek Alphabet; and the child the very first day eat as far as Iota. By his particular application to this language above the rest, he attained so great a proficiency therein, that Gronovius ingenuously confesses he

<sup>\*</sup>Gul. Neubrig. Book i. ch. 27.

† Pascal's Life—Locke of Educ. etc. P.—There are some extravagant lies told of the excellent Pascal's amazing genius for Mathematics in his early youth; and some trifling directions given for the introduction to the

telements of Science, in Mr. Locke's book of Education.

The Who was taught Latin in his nurse's arms, and not suffered to hear a word of his mother tongue, till he could speak the other persectly.

durst not confer with this child in Greek at eight years old \*, and at fourteen he composed a Tragedy in the same language, as the younger † Pliny had done before him.

He learned the Oriental Languages of Erpenius, who refided some time with his father for that purpose. He had so early a Relish for the Eastern way of writing, that even at this time he composed (in imitation of it) the Thousand and One Arabian Tales, and also the Persian Tales, which have been since translated into several languages, and lately into our own with particular elegance, by Mr. Ambrose Philips. In this work of his Childhood, he was not a little affished by the historical Traditions of his Nurse.

## CHAP. V.

# A Differtation upon Play-things.

ERE follow the Instructions of Cornelius Scriblerus concerning the Plays and Playthings to be used by his son Martin.

"Play was invented by the Lydians as a remedy against Hunger. Sophocles says of Palamedes, that he invented Dice to serve sometimes instead

of a dinner. It is therefore wifely contrived by

\* So Montaigne says of his Latin.—George Bucanan et Mark Antoine Muret, mes precepteurs domestiques, m'ont dit souvent que j'avois ce langage en mon ensance si prest et si à main qu'ils craignoient à m'accoster.—Somme, nous nous latinizames tant, qu'il en regorgea jusque à nos villages tout autour, ou il y a encores, et ont pris pied par l'usage, plusieurs appellations Latines d'Artisans et d'outils.

† Plin. Epist. Lib. 7. P.

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Nature, that Children, as they have the keenest Appetites, are most addicted to Plays. From the

fame cause, and from the unprejudiced and incor-

rupt fimplicity of their minds it proceeds, that

the Plays of the Ancient Children are preferved

" more entire than any other of their Customs \*.

"In this manner I would recommend to all who have any concern in my Son's Education, that

they deviate not in the least from the primitive

" and fimple Antiquity.

"To speak first of the Whistle, as it is the first of all Play-things. I will have it exactly to cor"respond with the ancient Fistula, and accordingly

"to be composed feptem paribus disjuncta cicutis.

"I heartily wish a diligent search may be made

after the true Crepitaculum, or Rattle of the An
tients, for that (as Archytus Tarentinus was of

opinion) kept the children from breaking Earth
ern Ware. The China cups in these days are not

at all the safer for the modern Rattles; which is

an evident proof how far their Crepitacula ex-

" ceeded ours.

"I would not have Martin as yet to scourge a "Top, till I am better informed whether the Tro"chus which was recommended by Cato be really "our present Top, or rather the Hoop which the boys drive with a stick. Neither Cross and Pile, "nor Ducks and Drakes are quite so ancient as "Handy-dandy, tho' Macrobius and St. Augustine take notice of the first, and Minutius Fælix de"fcribes the latter; but Handy dandy is mentioned by Aristotle, Plato, and Aristophanes.

\* Dr. Arbuthnet used to say, Men might talk what they pleased of the sase conveyance of Tradition; but it was no where preserved pure and uncorrupt but amongst Children, whose Customs and Plays, he observed, were delivered down invariably from one generation to another.

" The

" The Play which the Italians call Cinque, and the French Mourre, is extremely ancient; it

" was played at by Hymen and Cupid at the Mar.

" riage of Psyché, and term'd by the Latins, digi. c tis micare.

" Julius Pollux describes the Omilla or Chuck-

" farthing: the fome will have our modern Chuck" farthing to be nearer the Aphetinda of the An-" farthing to be nearer the Aphetinda of the Ancients. He also mentions the Basilinda, or King

" I am; and Myinda, or Hoopers-Hide.

But the Chytrindra described by the same Author is certainly not our Hot-cockle; for that was

by pinching and not by striking; tho' there are

" good authors who affirm the Rathapygismus to be yet nearer the modern Hot-cockles. My fon

" Martin may use either of them indifferently, they

" being equally antique.

" Building of Houses, and Riding upon Sticks

" have been used by children in all ages, Ædisicare cafas, equitare in arundine longa. Yet I much

"doubt whether the Riding upon Sticks did not

come into use after the age of the Centaurs.

"There is one Play which shews the gravity of ancient Education, called the Acinetinda, in which

" children contended who could longest stand still.

"This we have suffer'd to perish entirely; and, it "I might be allowed to guess, it was certainly first

" loft among the French.

" I will permit my Son to play at Apodidascinda, which can be no other than our Puss in a

· Corner.

"Iulius Pollux in his ninth book speaks of the

" Melolonthe or the Kite; but I question whether

" the Kite of Antiquity was the same with ours: " And though the Ogrosomia or Quail-fighting is

" what is most taken notice of, they had doubt-

" less Cock-matches also, as is evident from certain

" ancient Gems and Relievo's.

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"In a word, let my fon Martin disport himsels at any Game truly Antique, except one, which was invented by a people among the Thracians, who hung up one of their Companions in a Rope, and gave him a Knife to cut himsels down; which if he failed in, he was suffered to hang till he was dead; and this was only reckoned a fort of joke. I am utterly against this, as barbarous and cruel.

"I cannot conclude, without taking notice of the beauty of the Greek names, whose Etymowillogies acquaint us with the nature of the sports; and how infinitely, both in sense and sound,

" they excel our barbarous names of Plays.

Notwithstanding the foregoing Injunctions of Dr. Cornelius, he yet condescended to allow the Child the use of some sew modern Play-things; such as might prove of any benefit to his mind, by instilling an early notion of the sciences. For example, he found that Marbles taught him Percussion and the Laws of Motion; Nut-crackers the use of the Leaver; Swinging on the ends of a Board, the Balance; Bottle-screws, the Vice; Whirligigs the Axis and Peritrochia; Bird-cages, the Pully; and Tops the Centifrugal motion.

Others of his sports were farther carried to improve his tender soul even in Virtue and Morality. We shall only instance one of the most useful and instructive, Bob-cherry, which teaches at once two noble Virtues, Patience and Constancy; the first in adhering to the pursuit of one end, the latter in

bearing a disappointment.

Besides all these, he taught him as a diversion, an odd and secret manner of Stealing, according to the Custom of the Lacedæmonians; wherein he succeeded so well, that he practised it to the day of

his death.

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#### CHAP. VI.

Of the Gymnasticks, in what Exercises Martinus was educated; something concerning Musick, and what fort of a Man his Uncle was.

No R was Cornelius less careful in adhering to the rules of the purest Antiquity, in relation to the Exercises of his Son. He was stript, powder'd, and anointed, but not constantly bath'd, which occasioned many heavy complaints of the Laundress about dirtying his linen. When he play'd at Quoits, he was allowed his Breeches and Stockings; because the Discoboli (as Cornelius well knew) were naked to the middle only. The Mother often contended for modern Sports, and common Customs, but this was his constant reply, "Let a Daughter be the care of her Mother, but the Education of a Son should be the delight of his Father."

It was about this time, he heard, to his exceeding content, that the Harpastus of the Ancients, was yet in use in Cornwall, and known there by the name of Hurling. He was fenfible the common Foot-ball was a very imperfect imitation of that exercise; and thought it necessary to send Martin into the West, to be initiated in that truly ancient and manly part of the Gymnasticks. poor boy was fo unfortunate as to return with a This Cornelius looked upon but as broken leg. a flight ailment, and promised his Mother he would instantly cure it: He slit a green Reed, and cast the Knife upward, then tying the two parts of the Reed to the disjointed place, pronounced these

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\* Pl luxata fim, qui c. 160. † Sc

Maxim tavimu cut tho these words \*, Daries, daries, astataries, dissunapiter; huat, hanat, huat, ista, pista sista, domi abo, damnaustra. But finding, to his no small astonishment, that this had no effect, in five days he condescended to have it set by a modern Surgeon.

Mrs. Scriblerus, to prevent him from exposing her Son to the like dangerous Exercises for the future, proposed to send for a Dancing-Master, and to have him taught the Minuet and Rigadoon.

- "Dancing (quoth Cornelius) I much approve, for Socrates faid the best Dancers were the best
- "Warriors; but not those species of Dancing
- "which you mention: They are certainly Cor-
- " ruptions of the Comic and Satyric Dance, which
- " were utterly difliked by the founder Ancients.
- "Martin shall learn the Tragic Dance only, and
- "I will send all over Europe, till I find an Antiquary able to instruct him in the Saltatio Pyr-
- " rhica. + Scaliger, from whom my fon is lineally
- " descended, boasts to have performed this warlike
- "Dance in the presence of the Emperor, to the
- " great admiration of all Germany. What would he fay, could he look down and fee one of his
- "posterity so ignorant, as not to know the least

" step of that noble kind of Saltation?"

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The poor Lady was at last enur'd to bear all these things with a laudable patience, till one day her husband was seized with a new thought. He

<sup>\*</sup> Plin. Hist. Nat. lib. xvii. in fine. Carmen contra luxata membra, cujus verba inserere non equidem serio ausm, quanquam a Catone prodita. Vid. Caton. de re rust. c. 160. P.

<sup>†</sup> Scalig. Poetic. 1. i. c. 9. Hanc saltationem Pyrrhicam, nos sæpe et diu, jussu Bonisacii patrui, coram Divo Maximiliano, non sine stupore totius Germaniæ, repræsentavimus. Quo tempore vox illa Imperatoris, Hic puer cut thoracem pro pelle aut pro cunis babuit. P.

had met with a faying, that "Spleen, Garter, and "Girdle are the three impediments to the Cursus." Therefore Pliny (lib. xi. cap. 37.) fays, that such as excel in that exercise have their Spleen cauterized, "My son (quoth Cornelius) runs but heavis ly; therefore I will have this operation perform ed upon him immediately. Moreover it will cure that immoderate Laughter to which I perceive he is addicted: For Laughter (as the same author hath it, ibid.) is caused by the bigness of the Spleen." This design was no sooner hinted to Mrs. Scriblerus, but she burst into tears, wrung her hands, and instantly sent to his Brother Albertus, begging him for the love of God to make haste to her Husband.

Albertus was a discreet man, sober in his opinions, clear of Pedantry, and knowing enough both in Pooks and in the World, to preferve a due regard for whatever was useful or excellent, whether ancient or modern: If he had not always the authority, he had at least the art, to divert Cornelius from many extravagancies. It was well he came speedily, or Martin could not have boasted the entire Quota of his Viscera. "What does it " fignify (quoth Albertus) whether my Nephew " excells in the Cursus or not? Speed is often a fymptom of Cowardice, witness Hares and "Deer."-" Do not forget Achilles (quoth Cor-" nelius) I know that Running has been condemn-" ed by the proud Spartans, as useless in war; and yet Demosthenes could fay, 'Arne o Osuywi is wall " μαχησείαι; a thought which the English Hudibras " has well rendered,

For he that runs may fight again, Which he can never do that's flain.

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"That's true (quoth Albertus) but pray confider " on the other fide that Animals \* fpleen'd grow " extremely falacious, an experiment well known " in dogs. Cornelius was struck with this, and " replied gravely; If it be fo, I will defer the "Operation, for I will not encrease the powers of "my fon's body at the expence of those of his " mind. I am indeed disappointed in most of my " projects, and fear I must sit down at last con-" tented with fuch methods of Education as mo-4 dern barbarity affords. Happy had it been for " us all, had we lived in the age of Augustus! "Then my fon might have heard the Philosophers " dispute in the Porticos of the Palæstra, and at " the fame time form'd his Body and his Under-" flanding." " It is true (reply'd Albertus) we " have no Exedra for the Philosophers, adjoining " to our Tennis-Courts; but there are Ale-houles " where he will hear very notable argumentations: "Tho' we come not up to the Ancients in the "Tragic-dance, we excel them in the wostron, or " the art of Tumbling. The Ancients would have " beat us at Quoits, but not so much at the Fa-" culum or pitching the Bar. The + Pugilatus is " in as great perfection in England as in old " Rome, and the Cornish-Hug in the # Lucius is " equal to the volutatoria of the Ancients." You " could not (answered Cornelius) have produced " a more unlucky inflance of modern folly and " barbarity, than what you fay of the Jaculum. " § The Cretans wisely forbid their servants Gym-" nasticks, as well as Arms; and yet your mo-" dern Footmen exercise themselves daily in the " Jaculum at the corner of Hyde-Park, whilst

<sup>\*</sup> Blackmore's Essay on Spleen. P.

<sup>+</sup> Fifty-Cuffs. P.

<sup>†</sup> Wreflling. P.

<sup>§</sup> Aristot. politic. lib. ii. cap. 3. P.

their enervated Lords are lolling in their chariots

« (a species of Vectitation seldom us'd amongst 66 the Ancients, except by old men.) You fay well (quoth Albertus) and we have feveral other \* kinds of Vectitation unknown to the Ancients; co particularly flying Chariots, where the people e may have the benefit of this exercise at the small expence of a farthing. But suppose (which I " readily grant) that the Ancients excelled us almost in every thing, yet why this fingularity? 46 your fon must take up with such masters as the or present age affords; we have Dancing-masters, "Writing-masters, and Musick-masters. The bare mention of Musick threw Cornelius into a passion. "How can you dignify (quoth he) " this modern fidling with the name of Musick? Will any of your best Hautboys encounter a Wolf now-a-days with no other arms but their instruments, as did that ancient piper Pythochace ris? Have ever wild Boars, Elephants, Deer, C Dolphins, Whales or Turbots, shew'd the least emotion at the most elaborate strains of your mo-" dern Scrapers, all which have been, as it were, " tamed and humanized by ancient Musicians? Cook not \* Ælian tell us how the Libyan Mares

" ought in truth to be a caution to modest Wo" men against frequenting Operas; and consider,
" Brother, you are brought to this dilemma, either
to give up the virtue of the Ladies, or the power
of your Musick) Whence proceeds the degene-

" were excited to horfing by Musick? (which

of your Musick.) Whence proceeds the degeneracy of our Morals? Is it not from the loss of

" ancient Musick, by which (says Aristotle) they
taught all the Virtues? Else might we turn Newgate into a College of Dorian Musicians, who

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<sup>\*</sup> Ælian Hist. Animal lib, xi. cap. 18. and lib. xii. cap. 44. P.

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should teach moral Virtues to those people. Whence comes it that our present diseases are fo stubborn? whence is it that I daily deplore my ficiatical pains? Alas! because we have lost their strue cure, by the melody of the Pipe. All this was well known to the Ancients, as + Theophra-" flus affures us (whence ‡ Cælius calls it loca do-" lentia decantare) only indeed fome small remains of this skill are preserved in the cure of the Ta-" rantula. Did not § Pythagoras stop a company " of drunken Bullies from storming a civil house, " by changing the strain of the Pipe to the sober " Spondæus? and yet your modern Musicians " want art to defend their windows from common " Nickers. It is well known that when the Lacedæ-"monian Mob were up, they | commonly fent " for a Lesbian Musician to appeale them, and they "immediately grew calm as foon as they heard "Terpander fing: Yet I don't believe that the " Pope's whole band of Musick, though the best " of this age, could keep his Holinefs's Image " from being burnt on a fifth of November. Nor " would Terpander himfelf (reply'd Albertus) at "Billingfgate, nor Timotheus at Hockly in the "Hole have any manner of effect, nor both of " them together bring + Horneck to common civi-"lity." "That's a gross mistake (said Cornelius " very warmly) and to prove it so, I have here a " small Lyra of my own, fram'd, strung, and "tun'd after the ancient manner. I can play " some fragments of Lesbian tunes, and I wish I

<sup>†</sup> Athenæus, lib. xiv. P.

Lib. de sanitate tuenda, cap. 2.

Quintilian, lib. i. cap. 10.

Suidas in Timotheo. P.

<sup>†</sup> Horneck, a scurrilous Scribler, who wrote a weekly paper, called the High German Dofter. P.

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were to try them upon the most passionate crea-"tures alive."-" You never had a better oppor. "tunity (fays Albertus) for yonder are two Ap. of ple women foolding, and just ready to uncoif " one another." With that Cornelius, undress'd as he was, jumps out into his Balcony, his Lym in hand, in his flippers, with his breeches hang. ing down to his ankles, a stocking upon his head, and a wastcoat of murrey-coloured fattin upon his body: He touch'd his Lyra with a very unusual fort of an Harpeziatura, nor were his hopes frustrated. The odd Equipage, the uncouth Infrument, the strangeness of the Man and of the Mufick, drew the ears and eyes of the whole Mob that were got about the two female Champions, and at last of the Combatants themselves. all approach'd the Balcony, in as close attention as Orpheus's first Audience of Cattle, or that of an Italian Opera, when some favourite Air is just awakened. This sudden effect of his Musick encouraged him mightily, and it was observed he never touched his Lyre in fuch a truly chromatick and enharmonick manner as upon that occasion. The mob laugh'd, fung, jump'd, danc'd, and used many odd geftures, all which he judged to be caused by the various strains and modulations. "Mark (quoth he) in this, the power of the "Ionian, in that, you fee the effect of the Æolian." But in a little time they began to grow riotous, and threw stones: Cornelius then withdrew, but with the greatest air of Triumph in the world. " Brother (faid he) do you observe I have mixed unawares "too much of the Phrygian; I might change it " to the Lydian, and foften their riotous tempers: But it is enough: learn from this Sample to speak with veneration of ancient Musick. If this " Lyre in my unskilful hands can perform such " wonders, what must it not have done in those of

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" a Timotheus or a Terpander?" Having faid this, he retired with the utmost Exultation in himself, and Contempt of his Brother; and, it is said, behaved that night with such unusual haughtiness to his family, that they all had reason to wish for some ancient Tibicen to calm his Temper.

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#### CHAP. VII.

Rhetorick, Logick, and Metaphyficks.

Ornelius having (as hath been faid) many ways been disappointed in his attempts of improving the bodily Forces of his fon, thought it now high time to apply to the Culture of his Internal faculties. He judged it proper in the first place to instruct him in Rhetorick. But herein we shall not need to give the Reader any account of his wonderful progress, fince it is already known to the learned world by his Treatife on this subject: I mean the admirable Discourse Herd Bailes, which he wrote at this time, but conceal'd from his Father, knowing his extreme partiality for the Ancients. It lay by him concealed, and perhaps forgot among the great multiplicity of other Writings, till, about the year 1727, he fent it us to be printed, with many additional examples drawn from the excellent live Poets of this present age. We proceed therefore to Logick and Metaphysicks.

The wife Cornelius was convinced, that these being Polemical Arts, could no more be learned alone, than Fencing or Cudgel-playing. He thought it therefore necessary to look out for some Youth of pregnant parts, to be a fort of humble Companion to his son in those studies. His good fortune directed him to one of the most singular endow-

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ments, whose name was Conradus Crambe, who by the father's fide was related to the Crouches of Cambridge, and his mother was Coufin to Mr. Swan, Gamester and Punster of the City of Lon-So that from both parents he drew a natural disposition to sport himself with Words, which as they are faid to be the counters of wife Men and ready-money of Fools, Crambe had great flore of cash of the latter fort. Happy Martin in such a Parent, and fuch a Companion! What might not he atchieve in Arts and Sciences.

Here I must premise a general observation of That there are many great benefit to mankind. people who have the use only of one Operation of the Intellect, tho' like short-sighted men, they can hardly discover it themselves: They can form single apprehensions \*, but have neither of the other two faculties, the judicium or discursus. Now as it is wifely ordered, that people deprived of one fense have the others in more perfection, such people will form fingle Ideas with a great deal of vivacity; and happy were it indeed if they would confine themselves to such, without forming judicia, much less argumentations.

Cornelius quickly discovered, that these two last operations of the intellect were very weak in Martin, and almost totally extinguished in Crambe; however he used to say, that Rules of Logick are Spectacles to a purblind understanding, and therefore he refolved to proceed with his two Pupils.

Martin's understanding was so totally immers'd in fenfible objects; that he demanded examples from

\* When a learned Friend once urged to our Author the Authority of a famous Dictionary-maker against the latinity of the expression amor publicus, which he had used in an inscription, he replied, that he would allow Dictionary-maker to understand a single word, but no two words put together.

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Material things of the abstracted Ideas of Logick: As for Crambe, he contented himself with the Words, and when he could but form fome conceit upon them, was fully fatisfied. Thus Crambe would tell his Instructor, that All men were not Ingular; that Individuality could hardly be prædicated of any man, for it was commonly faid that man is not the fame he was, that madmen are beside themselves, and drunken men come to themlives; which shows, that few men have that most valuable logical endowment, Individuality †. Cornelius told Martin that a shoulder of mutton was in individual, which Crambe denied, for he had een it cut into commons: That's true (quoth the Tutor) but you never faw it cut into shoulders of mutton: If it could (quoth Crambe) it would be he most lovely individual of the University. When he was told, a substance was that which was subject o accidents; then Soldiers (quoth Crambe) are the nost substantial people in the world. Neither would he allow it to be a good definition of accident, that it could be present or absent without the estruction of the subject; since there are a great nany accidents that destroy the subject, as burnng does a house, and death a man. But as to that, formelius informed him, that there was a natural eath, and a logical death; that though a man after

tinct incommunicable consciousness at different times, it is without doubt the same man would at different times make different persons. Which we see is the sense of mankind in not punishing the mad man for the sober man's actions, nor the sober man for what the mad man did, thereby making them two persons; which is somewhat explained by our way of speaking in English, when they say such an one is not bimself, or is besides bimself." Locke's Essay on Hum. Underst. ii. c, 27.

his natural death was not capable of the least parish office, yet he might still keep his Stall amongst the

logical prædicaments.

Cornelius was forced to give Martin sensible images; thus calling up the Coachman he asked him what he had feen at the Bear-garden? the man answered, he saw two men fight a prize; one was a fair man, a Sergeant in the Guards; the other black, a Butcher; the Sergeant had red Breeches, the Butcher blue; they fought upon a Stage about four o'clock, and the Sergeant wound. ed the Butcher in the leg. " Mark (quoth Corof nelius) how the fellow runs through the pradicaments. Men, substantia; two, quantitas; fair and black, qualitas; Sergeant and Butcher, n-" latio; wounded the other, actio & passio: fight. ing, fitus; Stage, ubi; two a Clock, quando; blue and red Breeches, habitus." At the fame time he warn'd Martin, that what he now learn'd as a Logician, he must forget as a natural Philosopher; that the he now taught them that accidents inher'd in the subject, they would find in time there was no fuch thing; and that colour, tafte, fmell, heat, and cold, were not in the things, but only phantasms of our brains. He was forced to let them into this secret, for Martin could not conceive how a habit of dancing inher'd in a dancingmafter, when he did not dance; nay, he would demand the Characteristicks of Relations: Crambe used to help him out by telling him, a Cuckold, a lofing gamester, a man that had not din'd, a young heir that was kept short by his father, might be all known by their countenance; that, in this last cafe, the Paternity and Filiation leave very fensible impressions in the relatum and correlatum. greatest difficulty was when they came to the Tentil prædicament: Crambe affirmed, that his habitus was more a fubstance than he was; for his cloaths could his N Kni that

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Martin supposed an Universal Man to be like a Knight of a Shire or a Burgess of a Corporation, that represented a great many Individuals. His Father ask'd him, if he could not frame the Idea of an Universal Lord Mayor? Martin told him, that, never having feen but one Lord Mayor, the Idea of that Lord Mayor always returned to his mind; that he had great difficulty to abitract a Lord Mayor from his Fur Gown, and Gold Chain; nay, that the horse he saw the Lord Mayor ride upon not a little disturbed his imagination. On the other hand Crambe, to show himself of a more penetrating genius, fwore that he could frame a conception of a Lord Mayor not only without his Horse, Gown, and Gold Chain, but even without Stature, Feature, Colour, Hands, Head, Feet, or any Body; which he supposed was the abstract of a Lord Mayor ‡. Cornelius told him that he was a lying Rascal; that an Universale was not the object of imagination, and that there was no fuch thing in reality, or a parte Rei. But I can prove (quoth Crambe) that there are Clysters a parte Rei, but Clysters are universales; ergo. Thus I prove my Minor. Quod aptum est inesse multis, is an univerfale by definition: but every clyster before it is administred has that quality; therefore every clyster is an universale.

He also found fault with the Advertisements, that they were not strict logical definitions: In an advertisement of a Dog stolen or strayed, he said it ought to begin thus, An irrational animal of the

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<sup>†</sup> This is not a fair representation of what is said in the Essay on Human Underst. concerning general and abstract ideas. But serious writers have done that Philosopher the same injustice.

Genus caninum, &c. Cornelius told them, that tho' those advertisements were not framed according to the exact rules of logical definitions, being only descriptions of things numero differentibus, yet they contained a faint image of the prædicabilia, and were highly subservient to the common purposes of life; often discovering things that were lost, both animate and inanimate. An Italian Greyhound, of a mouse colour, a white speck in the neck, lame of one leg, belongs to such a Lady. Greyhound, genus; mouse-colour'd, etc. differentia; lame of one leg, accidens; belongs to such a Lady, pro-

prium.

Though I'm afraid I have transgressed upon my Reader's patience already, I cannot help taking notice of one thing more extraordinary than any yet mentioned; which was Crambe's Treatife of Syllogisms. He supposed that a Philosopher's brain was like a great Forest, where Ideas ranged like animals of feveral kinds; that those Ideas copulated, and engendered Conclusions; that when those of different Species copulate, they bring forth monsters or absurdities; that the Major is the make, the Minor the female, which copulate by the Middle Term, and engender the Conclusion Hence they are called the pramissa, or Predecessors of the Conclusion; and it is properly faid by the Logicians quod pariant scientiam, opinionem, they begat fcience, opinion, etc. Universal Propositions at Persons of quality; and therefore in Logick the are faid to be of the first Figure. Singular Propo fitions are private persons, and therefore placed the third or last figure, or rank. From the principles all the rules of Syllogisms naturally follow.

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I. That there are only three Terms, neither more nor less; for to a child there can be only one father and one mother.

II. From universal premisses there follows an universal conclusion, as if one should say, that persons of quality always beget persons of

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III. From the fingular premisses follows only a fingular conclusion, that is, if the parents be only private people, the issue must be so likewise.

IV. From particular propositions nothing can be concluded, because the *Individua vaga* are (like whoremasters and common strumpets) barren.

V. There cannot be more in the conclusion than was in the premisses, that is, children can only inherit from their parents.

VI. The conclusion follows the weaker part, that is, children inherit the diseases of their parents.

VII. From two negatives nothing can be concluded, for from divorce or separation there can come no issue.

VIII. The medium cannot enter the conclusion,

that being logical incest.

IX. An hypothetical proposition is only a contract, or a promise of marriage; from such therefore

there can spring no real issue.

X. When the premisses or parents are necessarily join'd (or in lawful wedlock) they beget lawful issue; but contingently joined, they beget bastards.

So much for the Affirmative propositions; the Negative must be deferred to another occasion.

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Crambe used to value himself upon this System, from whence he said one might see the propriety of the expression, such a one has a barren imagination; and how common it is for such people to adopt conclusions that are not the issue of their premisses? therefore as an Absurdity is a Monster, a Falsity is a Bastard; and a true conclusion that followeth not from the premisses, may properly be said to be adopted. But then what is an Enthymem? (quoth Cornelius.) Why, an Enthymem (replied Crambe) is when the Major is indeed married to the Minor, but the Marriage kept secret.

METAPHYSICKS were a large field in which to exercise the Weapons Logick had put into their hands. Here Martin and Crambe used to engage like any prize-fighters, before their Father, and his other Learned companions of the Sympoliacks. And as Prize-fighters will agree to lay afide a buckler, or fome fuch defensive weapon, so would Crambe promise not to use simpliciter et secundum quid, provided Martin would part with materials ter et formaliter: But it was found, that without the help of the defensive armour of those Distinct tions, the arguments cut so deep, that they fetch ed blood at every stroke. Their Theses wer picked out of Suarez, Thomas Aquinas, and other learned writers on those subjects. I shall give the Reader a tafte of fome of them.

I. If the Innate Desire of the knowledge of Meta physicks was the cause of the Fall of Adam and the Arbor Porphyriana, the Tree of Know ledge of good and evil? affirm'd.

II. If transcendental goodness could be truly pro

dicated of the Devil? affirm'd.

III. Wheth

III. Whether one, or many be first? or if one doth not suppose the notion of many? Suarez.

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IV. If the desire of news in mankind be appetitus innatus, not elicitus? affirm'd.

V. Whether there is in human understandings potential falsities? affirm'd.

VI. Whether God loves a possible Angel better than an actually-existent flye? deny'd.

VII. If Angels pass from one extreme to another without going through the middle? Aquinas.

VIII. If Angels know things more clearly in a morning? Aquinas.

IX. Whether every Angel hears what one Angel fays to another? deny'd. Aquinas.

X. If temptation be proprium quarto modo of the Devil? deny'd. Aquinas.

XI. Whether one Devil can illuminate another?

XII. If there would have been any females born in the state of Innocence? Aquinas.

XIII. If the Creation was finished in fix days, because fix is the most perfect number; or if fix be the most perfect number, because the Creation was finished in fix days? Aquinas.

There were feveral others, of which in the course of the life of this learned Person we may have occasion to treat; and one particularly that remains undecided to this day; it was taken from the learned Suarez.

XIV. An præter esse reale actualis essentiæ sit aliud esse necessarium quo res æctualiter existat? In English thus. Whether besides the real being of actual being, there be any other being necessary to cause a thing to be?

This brings into my mind a Project to banish Metaphysics out of Spain, which was supposed might be effectuated by this method: That no 1 K 3 body

body should use any Compound or Decompound of the Substantial Verbs but as they are read in the common conjugations: for every body will allow, that if you debar a Metaphysician from ens, essentia, entitas, subsistentia, &c. there is an end of him.

Crambe regretted extremely, that Substantial Forms, a race of harmless beings which had last. ed for many years, and afforded a comfortable fubfiftence to many poor Philosophers, should be now hunted down like fo many Wolves, without the possibility of a retreat. He considered that it had gone much harder with them than with Effences, which had retired from the Schools into the Apothcaries Shops, where some of them had been advanced into the degree of Quintessences. He though there should be a retreat for poor substantial form, amongst the Gentlemen-ushers at court; and that there were indeed fubstantial forms, fuch as form of Prayer, and forms of Government, without which the things themselves could never long subsist. also used to wonder that there was not a reward for fuch as could find out a fourth Figure in L gick, as well as for those who should discover the Longitude.

### CHAP. VIII.

## ANATOMY.

Ornelius, it is certain, had a most superficient tious veneration for the Ancients; and if the contradicted each other, his Reason was so plia and ductile, that he was always of the opinion the last he read. But he reckoned it a point honour never to be vanquished in a dispute; for

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vere in magine lone is which quality he acquired the Title of the Invincible Doctor. While the Professor of Anatomy was demonstrating to his fon the feveral kinds of Inteftines, Cornelius affirmed that there were only two, the Colon and the Aichos, according to Hippocrates, who it was impossible could ever be mistaken. It was in vain to affure him this error proceeded from want of accuracy in dividing the whole Canal of the Guts: Say what you please (he replied) this is both mine and Hippocrates's opinion. You may with equal reason (answer'd the Professor) affirm, that a man's Liver hath five Lobes, and deny the Circulation of the blood. Ocular demonstration (said Cornelius) seems to be on your side, yet I hall not give it up: Show me any viscus of a human body, and I will bring you a monster that differs from the common rule in the structure of it. If Nature shews such variety in the same age, why may she not have extended it further in several ages? Produce me a man now of the age of an Antediluvian; of the strength of Samson, or the ize of the Giants. If in the whole, why not in parts of the body, may it not be possible the preent generation of men may differ from the Ancients? The Moderns have perhaps lengthened the channel of the guts by Gluttony, and diminished he liver by hard drinking. Though it shall be lemonstrated that modern blood circulates, yet I will believe with Hippocrates, that the blood of the Ancients had a flux and reflux from the heart, like Tide. Confider how Luxury hath introduced new difeases, and with them not improbably alterthe whole Course of the Fluids Consider how he current of might Rivers, nay the very chanlels of the Ocean are changed from what they vere in ancient da s; and can we be so vain to magine that the Microcosm of the human body lone is exempted from the fate of all things? I 1K4 question

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question not but plausible Conjectures may be made even as to the Time when the blood first began to circulate.—Such disputes as these frequently perplex'd the Professor to that degree, that he would now and then in a passion leave him in the middle

of a Lecture, as he did at this time.

There unfortunately happened foon after, an unufual accident, which retarded the profecution of the studies of Martin: Having purchased the body of a Malefactor, he hir'd a Room for its diffection near the Pest-fields in St. Giles's, at a little distance from Tyburn Road. Crambe (to whose care this body was committed) carried it thither about twelve a clock at night in a Hackney-coach, few House-keepers being very willing to let their lodgings to fuch kind of Operators. As he was foftly Italking up stairs in the dark, with the dead man in his arms, his burthen had like to have flipp'd from him, which he (to fave from falling) grasp'd fo hard about the belly, that it forced the wind through the Anus, with a noise exactly like the Crepitus of a living man. Crambe (who did not comprehend how this part of the Animal Oeconomy could remain in a dead man) was fo terrified, that he threw down the body, ran up to his mafter, and had scarce breath to tell him what had happened. Martin with all his Philosophy could not prevail upon him to return to his post.—You may fay what you please (quoth Crambe) no man alive eyer broke wind more naturally; nay, he feemed to be mightily relieved by it.—The rolling of the corpse down stairs made such a noise that it awaked the whole house. The maid shriek'd, the landlady cried out Thieves: but the Landlord, in his shirt as he was, taking a candle in one hand, and a drawn fword in the other, ventured out of The maid with only a fingle petticoat the Room. ran up stairs, but spurning at the dead body, fell upon ade

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upon it in a fwoon. Now the landlord flood still and list'ned, then he looked behind him, and ventured down in this manner one stair after another, till he came where lay his maid, as dead, upon another corpse unknown. The wife ran into the ffreet and cried out Murder! the Watch ran in, while Martin and Crambe, hearing all this uproar, were coming down stairs. The Watch imagined they were making their escape, seized them immediately, and carried them to a neighbouring Justice; where, upon fearching them, feveral kind of knives and dreadful weapons were found upon them. The Justice first examined Crambe —What is your Name? fays the Justice. I have acquired (quoth Crambe) no great Name as yet; they call me Crambe or Crambo, no matter which, as to myself; though it may be some dispute to posterity.—What is yours and your Master's profession? " It is our business to imbrue our hands in blood; " we cut off the heads, and pull out the hearts of " those that never injured us; we rip up big belly'd "women, and tear children limb from limb." Martin endeavoured to interrupt him; but the Juflice, being strangely astonished with the frankness of Crambe's Confession, ordered him to proceed; upon which he made the following Speech

"May it please your Worship, as touching the body of this man, I can answer each head that my accusers alledge against me, to a hair. They have hitherto talk'd like num-sculls without brains; but if your Worship will not only give ear, but regard me with a savourable eye, I will not be brow-beaten by the supercilious looks of my adversaries, who now stand cheek by jowl by your Worship. I will prove to their saces, that their foul mouths have not opened their lips without a falsity; though they have showed their teeth as if they would bite off my nose.

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" Now, Sir, that I may fairly flip my neck out of the collar, I beg this matter may not be flightly skined over. Tho' I have no man here to back me, I will unbosom myself, since Truth " is on my fide, and shall give them their bellies " full, though they think they have me upon the "hip. Whereas they fay I came into their lodg-" ings, with arms, and murdered this man with-" out their Privity, I declare I had not the least " finger in it; and fince I am to stand upon my " own legs, nothing of this matter shall be left till "I fet it upon a right foot. In the vein I am in, "I cannot for my heart's blood and guts bear this " ufage: I shall not spare my lungs to defend my " good name: I was ever reckoned a good liver; and I think I have the bowels of compassion. I " ask but justice, and from the crown of my head " to the foal of my foot I shall ever acknowledge " myself your Worship's humble Servant."

The Justice stared, the Landlord and Landlady lifted up their eyes, and Martin fretted, while Crambe talk'd in this rambling incoherent manner; till at length Martin begg'd to be heard. It was with great difficulty that the Justice was convinced, till they sent for the Finisher of human laws, of whom the Corpse had been purchased; who looking near the left ear, knew his own

work, and gave Oath accordingly.

No fooner was Martin got home, but he fell into a passion at Crambe. "What Dæmon, he cried, hath possessed thee, that thou wilt never forsake that impertinent custom of punning! Neither my counsel nor my example have thus missed thee; thou governess thyself by most ermoneous Maxims." Far from it (answers Crambe) my life is as orderly as my Dictionary, for by my Dictionary I order my life. I have made a Kalendar of radical words for all the seasons, months,

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and days of the year: Every day I am under the dominion of a certain Word: but this day in particular I cannot be missed, for I am governed by one that rules all fexes, ages, conditions, nay all animals rational and irrational. Who is not governed by the word Led? Our Noblemen and Drunkards are pimp-led, Physicians and Pulses fee-led, their Patients and Oranges pil-led, a Newmarried Man and an Ass are bride-led, an old married Man and a Pack-horse sad-led, Cats and Dice are rat-led; Swine and Nobility are sty-led, a Coquet and a Tinder-box are spark-led, a Lover and a Blunderer are grove-led. And that I may not be tedious - Which thou art (replied Martin, flamping with his foot) which thou art, I fay, beyond all human toleration. Such an unnatural, unaccountable, uncoherent, unintelligible, unprofitable—There it is now! (interrupted Crambe) this is your Day for Uns. Martin could bear no longer-however, composing his Countenance, Come hither, he cried, there are five pounds, seventeen shillings and nine pence: thou hast been with me eight months, three weeks, two days, and four hours. Poor Crambe upon the receipt of his Salary, fell into tears, flung the money upon the ground, and burst forth in these words: -O Cicero, Cicero! if to pun be a crime, 'tis a crime I have learned from thee: O Bias, Bias! if to pun be a crime, by thy example was I bias'd.— Whereupon Martin (confidering that one of the greatest of Orators, and even a Sage of Greece had punned) hesitated, relented, and reinstated Crambe in his Service.

CHAP.

#### CHAP. IX.

How Martinus became a great Critick.

T was a most peculiar Talent in Martinus, to convert every Trifle into a ferious thing, either in the way of Life, or in Learning. This can no way be better exemplified, than in the effect which the Puns of Crambe had on the Mind and Studies of Martinus. He conceived, that somewhat of a like Talent to this of Crambe, of affembling parallel founds, either syllables, or words, might conduce to the Emendation and Correction of Ancient Authors, if applied to their Works, with the same diligence, and the fame liberty. He resolved to try first upon Virgil, Horace, and Terence; concluding, that, if the most correct Authors could be so ferved with any reputation to the Critick, the amendment and alteration of all the rest would castly follow; whereby a new, a vast, nay boundless Field of Glory would be opened to the true and absolute Critic.

This Specimen on Virgil he has given us, in the Addenda to his Notes on the Dunciad. His Terence and Horace are in every body's hands, under the names of Richard B—ley, and Francis H—re. And we have convincing proofs that the late Edition of Milton published in the name of the former of these, was in truth the Work of no

other than our Scriblerus.

CHAP.

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#### CHAP. X.

Of Martinus's uncommon Practice of Phyfick, and how he apply'd himself to the Diseases of the Mind.

BUT it is high time to return to the History of the Progress of Martinus in the Studies of Physick, and to enumerate some at least of the many Discoveries and Experiments he made therein.

One of the first was his Method of investigating latent Distempers, by the sagacious Quality of Setting-Dogs and Pointers. The fuccess, and the Adventures that befel him, when he walked with these Animals, to smell them out in the Parks and publick places about London, are what we would willingly relate; but that his own Account, together with a List of those Gentlemen and Ladies at whom they made a Full set, will be published in time convenient. There will also be added the Reprefentation, which, on occasion of one distemper which was become almost epidemical, he thought himself obliged to lay before both Houses of Parliament, intitled, A Proposal for a General Flux, to exterminate at one blow the P-x out of this kingdom.

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But being weary of all practice on fætid Bodies; from a certain niceness of Constitution, (especially when he attended Dr. Woodward thro' a Twelvemonths course of Vomition) he determined to leave it off entirely, and to apply himself only to diseases of the Mind. He attempted to find out Specificks for all the Passions; and as other Physicians throw their Patients into sweats, vomits, purgations, etc. he cast them into Love, Hatred, Hope,

Fear,

Fear, Joy, Grief, etc. And indeed the great Irre. gularity of the Passions in the English Nation was the chief motive that induced him to apply his whole studies, while he continued among us, to the Diseases of the Mind.

To this purpose he directed, in the first place, his late acquired skill in Anatomy. He considered Virtues and Vices as certain Habits which proceed from the natural Formation and Structure of particular parts of the body. A Bird slies because it has Wings, a Duck swims because it is web-sooted: and there can be no question but the aduncity of the pounces and beaks of the Hawks, as well as the length of the fangs, the sharpness of the teeth, and the strength of the crural and masset muscles in Lions and Tygers, are the cause of the great and habitual Immorality of those Animals.

1st, He observed, that the Soul and Body mutually operate upon each other, and therefore if you deprive the Mind of the outward Instruments whereby she usually expressed that Passion, you will in time abate the Passion itself, in like manner as Castration abates Lust.

2dly, That the Soul in mankind expresseth every Passion by the Motion of some particular Muscles.

3dly, That all Muscles grow stronger and thicker by being much used; therefore the habitual Passions may be discerned in particular persons by the strength and bigness of the Muscles used in the expression of that Passion.

4thly, That a Muscle may be strengthen'd or weaken'd by weakning or strengthening the force of

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That complaifance, bumility, affent, approbation, and civility, were expressed by nodding the head and bowing the body forward: on the contrary, diffent, diflike, refusal, pride, and arrogance, were marked by toiling the head, and bending the body backwards: which two Passions of assent and dissent the Latins rightly expressed by the words adnuere and abnuere. Now he observed that complaisant and civil people had the Flexors of the head very flrong; but in the proud and infolent there was a great over-ballance of strength in the Extensors of Neck and Muscles of the Back, from whence they perform with great facility the motion of toffing, but with great difficulty that of bowing, and therefore have justly acquir'd the Title of fliff-neck'd: In order to reduce such persons to a just balance, he judged that the pair of Muscles called Retti interni, the Mastoidal, with other slexors of the head, neck, and body must be strengthen'd; their Antagonists, the Splenii Complexi, and the Extensors of the Spine weaken'd: For which purpose Nature herself seems to have directed mankind to correct this Muscular Immorality by tying fuch fellows Neck and heels.

Contrary to this, is the pernicious Custom of Mothers, who abolish the natural Signature of Modesty in their Daughters, by teaching them tossing and bridling, rather than the bashful posture of stooping, and hanging down the head. Martinus charged all husbands to take notice of the Posture of the Head of such as they courted to Matrimony, as that upon which their future happiness did much depend.

Flatterers, who have the flexor Muscles so strong that they are always bowing and cringing, he supposed might in some measure be corrected by being tied down-upon a Tree by the back, like the children of the Indians; which doctrine was strongly confirm d

confirm'd by his observing the strength of the levatores Scapulæ: This Muscle is called the Muscle of patience, because in that affection of Mind people shrug and raise up the shoulder to the tip of the ear. This Muscle also he observed to be exceedingly strong and large in Henpeck'd Husbands, in Italians,

and in English Ministers.

In pursuance of his Theory, he supposed the constrictors of the Eye-lids, must be strengthen'd in the supercilious, the abductors in drunkards and contemplative men, who have the same steddy and grave motion of the eye. That the buccinators or blowers up of the cheeks, and the dilators of the Nose, were too strong in Cholerick people; and therefore Nature here again directed us to a remedy, which was to correct such extraordinary dilatation by pulling by the Nose.

The rolling amorous Eye, in the passion of Love, might be corrected by frequently looking thro' glasses. Impertinent fellows that jump upon Tables, and cut capers, might be cur'd by relaxing medicines applied to the Calves of their Legs, which

in fuch people are too firong.

But there were two cases which he reckoned extremely difficult. First, Affectation, in which there were so many Muscles of the bum, thighs, belly, neck, back, and the whole body, all in a false tone, that it required an impracticable multiplicity of ap-

plications.

The second case was immoderate Laughter: When any of that risible species were brought to the Doctor, and when he considered what an infinity of Muscles these laughing Rascals threw into a convulsive motion at the same time; whether we regard the spasms of the Diaphragm and all the muscles of respiration, the horrible rictus of the mouth, the distortion of the lower jaw, the crisping of the nose, twinkling of the eyes, or sphærical convexity

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of the cheeks, with the tremulous succussion of the whole human body: when he considered, I say, all this, he used to cry out Casus plane deplorabilis! and give such Patients over.

#### CHAP. XI.

The Case of a young Nobleman at Court, with the Doctor's Prescription for the same.

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A N eminent Instance of Martinus's Sagacity in discovering the Distempers of the Mind, appeared in the case of a young Nobleman at Court, who was observed to grow extremely affected in his speech, and whimsical in all his behaviour. He began to ask odd questions, talk in verse to himself, shut himself up from his friends, and be accessible to none but Flatterers, Poets, and Pick-pockets; till his Relations and old Acquaintance judged him to be so far gone, as to be a fit Patient for the Doctor.

As foon as he had heard and examined all the symptoms, he pronounced his different to be Love.

His friends affured him that they had with great care observed all his motions, and were perfectly satisfied there was no Woman in the case. Scrible-rus was as positive that he was desperately in love with some person or other. "How can that be? "(said his Aunt, who came to ask the advice) "when he converses almost with none but him-"self?" Say you so? he replied, why then he is in love with himself, one of the most common cases in the world. I am astonished, people do not enough attend this Disease, which has the same causes and symptoms, and admits of the same cure

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with the other: especially since here the case of the Patient is the more helpless and deplorable of the two, as this unfortunate passion is more blind than the other. There are people, who discover from their very youth a most amorous inclination to themselves; which is unhappily nurs'd by such Mothers, as, with their good will, would never fuffer their children to be croffed in love. Ease, luxury, and idleness, blow up this flame as well as the other: Constant opportunities of conversation with the person beloved (the greatest of incentives) are here impossible to be prevented. Bawds and pimps in the other love, will be perpetually doing kind offices, speaking a good word for the party, and carry about Billet doux. Therefore I ask you, Madam, if this Gentleman has not been much frequented by Flatterers, and a fort of people who bring him dedications and verses? "O Lord! Sir, " (quoth the Aunt) the house is haunted with "them."—There it is (replied Scriblerus) those are the bawds and pimps that go between a man and himself. Are there no civil Ladies, that tell him he dreffes well, has a gentlemanly air, and the like? "Why truly, Sir, my Nephew is not aukward."-Look you, Madam, this is a misfortune to him: In former days these fort of lovers were happy in one respect, that they never had any rivals, but of late they have all the Ladies fo-Be pleased to answer a few questions more. Whom does he generally talk of? Himself, quoth the Aunt.-Whose wit and breeding does he most commend? His own, quoth the Aunt .-- Whom does he write letters to? Himfelf .-- Whom does he dream of? All the dreams I ever heard were of himself .---Whom is he ogling yonder? Himself in his looking-glafs .--- Why does he throw back his head in that languishing posture? Only to be blest with a smile of himself as he passes by .-- Does he ever steal a kiis

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MARTINUS SCRIBLERUS. a kis from himself, by biting his lips? Oh continually, till they are perfect vermillion .-- Have you observed him to use Familiarities with any body? "With none but himself: he often embraces him-" felf with folded arms, he claps his hand often " upon his hip, nay fometimes thrusts it into his " breaft."

Madam, faid the Doctor, all these are strong fymptoms; but there remain a few more. Has this amorous gentleman presented himself with any Love-toys; fuch as gold Snuff-boxes, repeating Watches, or Tweezer cases? those are things that in time will foften the most obdurate heart. "Not " only fo (said the Aunt) but he bought the other " day a very fine brillant diamond Ring for his " own wearing."-Nay, if he has accepted of this Ring, the intrigue is very forward indeed, and it is high time for friends to interpose—Pray Madam, a word or two more: Is he jealous that his acquaintance do not behave themselves with respect enough? will he bear jokes and innocent freedoms? "By no means; a familiar appellation makes him " angry; if you shake him a little roughly by the " hand, he is in a rage; but if you chuck him " under the chin; he will return you a box on the " ear."—Then the case is plain: he has the true Pathognomick fign of Love, Jealousy; for no body will fuffer his miftress to be treated at that rate. Madam, upon the whole this Case is extremely langerous. There are some people who are far one in this paffion of felf-love; but then they keep very fecret Intrigue with themselves, and hide it rom all the world befides. But this Patient has not the least care of the Reputation of his Beloved, le is downright scandalous in his behaviour with imself; he is enchanted, bewitch'd, and almost aft cure. However let the following methods be ty'd upon him. THEONES ‡ L 2

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First, let him \*\*\* Hiatus \*\*\*. Secondly, let him wear a Bob-wig. Thirdly, thun the company of flatterers, nay of ceremonious people, and of all Frenchmen in general. It would not be amifs if he travelled over England in a Stage-coach, and made the Tour of Holland in a Track-scoute. Let him return the Snuff-boxes, Tweezer-cases (and particularly the Diamond Ring) which he has received from himself. Let some knowing friend represent to him the many vile Qualities of this Mistress of his: let him be shewn that her Extravagance, Pride, and Prodigality will infallibly bring him to a morfel of bread: Let it be proved, that he has been false to himself, and if Treachery is not a fufficient cause to discard a Mistress, what is? In short let him be made to see that no mortal befides himself either loves or can suffer this Creature. Let all Looking-glasses, polished Toys, and even clean Plates be removed from him, for fear of bringing back the admired object. Let him be taught to put off all those tender airs, affected fmiles, languishing looks, wanton toffes of the head, coy motions of the body, that mincing gait, foft tone of voice, and all that enchanting womanlike behaviour, that has made him the charm of his own eyes, and the object of his own adoration. Let him surprize the Beauty he adores at a disadvantage, furvey himself naked, divested of artificial charms, and he will find himself a forked stradling Animal, with bandy legs, a short neck, a dunhide, and a pot-belly. It would be yet better, if he took a strong purge once a week, in order to contemplate himself in that condition: at which time it will be convenient to make use of the Letters, Dedications, etc. abovefaid. Something like this has been observed by Lucretius and others to be a powerful remedy in the case of Women. If all this will not do, I must e'en leave the poor man to his destiny.

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destiny. Let him marry himself, and when he is condemned eternally to himself, perhaps he may run to the next pond to get rid of himself, the Fate of most violent Self-lovers.

#### CHAP. XII.

How Martinus endeavoured to find out the Seat of the Soul, and of his Correspondence with the Free-Thinkers.

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IN this Design of Martin to investigate the Diseases of the Mind, he thought nothing so neceffary as an Enquiry after the Seat of the Soul; in which at first he laboured under great uncertainties. Sometimes he was of opinion that it lodged in the Brain, fometimes in the Stomach, and fometimes in the Heart. Afterwards he thought it abfurd to confine that fovereign Lady to one apartment, which made him infer that the shifted it according to the several functions of life: The Brain was her Study, the Heart her State-room, and the Stomach her Kitchen. But as he faw feveral Offices of life went on at the same time, he was forced to give up this Hypothesis also. He now conjectured it was more for the dignity of the Soul to perform feveral operations by her little Ministers, the Animal Spirits, from whence it was natural to conclude, that she resides in different parts according to difterent Inclinations, Sexes, Ages, and Professions. Thus in Epicures he feated her in the mouth of the Stomach, Philosophers have her in the Brain, Soldiers in their Heart, Women in their Tongues, Fidlers in their Fingers, and Rope-dancers in their Toes. At length he grew fond of the Glandula Pinealis, diffecting many Subjects to find out the different t L 3

different Figure of this Gland, from whence he might discover the cause of the different Tempers in mankind. He supposed that in factious and rest. lefs-spirited people he should find it sharp and pointed, allowing no room for the Soul to repose herfelf; that in quiet Tempers it was flat, smooth, and foft, affording to the Soul as it were an eafy cushion. He was confirmed in this by observing, that Calves and Philosophers, Tygers and Statesmen, Foxes and Sharpers, Peacocks and Fops, Cock-Sparrows and Coquets, Monkeys and Players, Courtiers and Spaniels, Moles and Mifers, exactly refemble one another in the conformation of the Pineal Gland, He did not doubt likewise to find the same resemblance in Highwaymen and Conquerors: In order to fatisfy himself in which, it was, that he purchased the body of one of the first Species (as hath been before related) at Tyburn, hoping in time to have the happiness of one of the latter too, under his Anatomical knife.

We must not omit taking notice here, that these Enquiries into the Seat of the Soul gave occasion to his first correspondence with the society of Free-Thinkers, who were then in their infancy in England, and so much taken with the promising endowments of Martin, that they ordered their Secretary

to write him the following Letter.

To the learned Inquisitor into Nature, MARTINUS .. SCRIBLERUS: The Society of Free-Thinkers greeting.

Grecian Coffee-House, May 7.

I T is with unspeakable joy we have heard of your inquisitive Genius, and we think it great pity that it should not be better employed, than in looking after that Theological Non-entity commonly called the Saul; Since after all your enquiries, it will

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will appear you have lost your labour in seeking the Residence of such a Chimera, that never had being but in the brains of some dreaming Philosophers. Is it not Demonstration to a person of your Sense, that, since you cannot find it, there is no such thing? In order to set so hopeful a Genius right in this matter, we have sent you an answer to the ill-grounded Sophisms of those crack brain'd fellows, and likewise an easy mechanical explication of Perception or Thinking.

\* One of their chief Arguments is, that Selfconsciousness cannot inhere in any system of Matter, because all matter is made up of several distinct beings, which never can make up one individual

thinking being.

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This is eafily answered by a familiar instance. In every Fack there is a meat-roalling Quality, which neither refides in the fly, nor in the weight, nor in any particular wheel of the Jack, but is the refult of the whole composition: So in an Animal, the Self-consciousness is not a real Quality inherent in one Being (any more than meat-roafting in a Jack) but the refult of several Modes or Qualities in the fame subject. As the fly, the wheels, the chain, the weight, the cords, etc. make one Jack, so the several parts of the body make one Animal. As perception or consciousness is said to be inherent in this Animal, so is meat-roasting said to be inherent in the Jack. As fensation, reasoning, volition, memory, etc. are the feveral Modes of thinking; so roasting of beef, roasting of mutton, roasting of pullets, geefe, turkeys, etc. are the several modes of meat-roasting. And as the general Quality of meat-roafting, with its feveral mo-

This whole Chapter is an inimitable ridicule on Collins's arguments against Clarke, to prove the Soul only a Quality.

difications as to beef, mutton, pullets, etc. does not inhere in any one part of the Jack; so neither does Consciousness, with its several Modes of senfation, intellection, volition, etc. inhere in any one, but is the result from the mechanical composition of the whole Animal

Just so, the Quality or Disposition in a Fiddle to play tunes, with the several Modifications of this tune-playing quality in playing of Preludes, Sarabands, Jigs, and Gavotts, are as much real qualities in the Instrument, as the Thought or the Imagination is in the mind of the Person that com-

poses them.

The Parts (say they) of an animal body are perpetually changed, and the fluids which seem to be the subject of consciousness, are in a perpetual circulation; so that the same individual particles do not remain in the Brain; from whence it will sollow, that the idea of Individual Consciousness must be constantly translated from one particle of matter to another, whereby the particle A, for example, must not only be conscious, but conscious that it is the same being with the particle B that went before.

We answer, this is only a fallacy of the imagination, and is to be understood in no other sense than that maxim of the English Law, that the King never dies. This power of thinking, self-moving, and governing the whole Machine, is communicated from every Particle to its immediate Successor; who, as soon as he is gone, immediately takes upon him the government, which still preserves the Unity of the whole System.

They make a great noise about this Individuality: how a man is conscious to himself that he is the same Individual he was twenty years ago; notwithstanding the flux state of the Particles of matter that compose his body. We think this is ca-

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pable of a very plain answer, and may be easily

illustrated by a familiar example.

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caable Sir John Cutler had a pair of black worsted stockings, which his maid darn'd so often with silk, that they became at last a pair of silk stockings. Now supposing those stockings of Sir John's endued with some degree of Consciousness at every particular darning, they would have been sensible, that they were the same individual pair of stockings both before and after the darning; and this sensation would have continued in them through all the succession of darnings; and yet after the last of all, there was not perhaps one thread left of the first pair of stockings, but they were grown to be silk stockings, as was said before.

And whereas it is affirmed, that every animal is conscious of some individual self-moving, self-determining principle; it is answeled, that, as in a House of Commons all things are determined by a Majority, so it is in every Animal system. As that which determines the House is said to be the reason of the whole assembly; it is no otherwise with thinking Beings, who are determined by the greater force of several particles; which, like so many unthinking Members, compose one thinking System.

And whereas it is likewise objected, that Punishments cannot be just that are not inflicted upon the same individual, which cannot subsist without the notion of a spiritual substance: We reply, that this is no greater difficulty to conceive, than that a Corporation, which is likewise a flux body, may be punished for the faults, and liable to the debts, of their Predecessors.

We proceed now to explain, by the structure of the Brain, the several Modes of thinking. It is well known to Anatomists that the Brain is a Congeries of Glands, that separate the finer parts

of

of the blood, called Animal Spirits; that a Gland is nothing but a Canal of a great length, various. ly intorted and wound up together. From the Arietadion and Motion of the Spirits in those Ca. nals, proceed all the different forts of Thoughts, Simple Ideas are produced by the motion of the Spirits in one fimple Canal: when two of these Canals difembogue themselves into one, they make what we call a Proposition; and when two of these propositional Chanels empty themselves into a third, they form a Syllogism, or a Ratiocination. Memory is performed in a distinct apartment of the brain, made up of vessels similar, and like stuated to the ideal, propositional, and syllogistical veffels, in the primary parts of the brain. the same manner it is easy to explain the other modes of thinking; as also why some people think so wrong and perversely, which proceeds from the bad configuration of those Glands. Some for example, are born without the propositional or fyllogistical Canals; in others, that reason ill, they are of unequal capacities; in dull fellows, of too great a length, whereby the motion of the spirits is retarded; in trifling genius's, weak and finall; in the over-refining spirits, too much intorted and winding; and fo of the reft.

We are so much persuaded of the truth of this our Hypothesis, that we have employed one of our Members, a great Virtuoso at Nuremberg, to make a fort of an Hydraulick Engine, in which a chemical liquor resembling blood, is driven thro' elastick chanels resembling arteries and veins, by the force of an Embolus like the heart, and wrought by a pneumatick Machine of the nature of the lungs, with ropes and pullies, like the nerves, tendons, and muscles: And we are persuaded that this our artificial Man will not only walk, and speak, and personn most of the outward actions of

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the animal life, but (being wound up once a week) will perhaps reason as well as most of your Country Parsons.

We wait with the utmost impatience for the honour of having you a Member of our Society, and

beg leave to assure you that we are, etc.

What return Martin made to this obliging Letter we must defer to another occasion: let it suffice at present to tell, that Crambe was in a great rage at them, for stealing (as he thought) a hint from his Theory of Syllogisms, without doing him the honour so much as to mention him. He advised his Master by no means to enter into their Society, unless they would give him sufficient security, to bear him harmless from any thing that might happen after this present life.

#### CHAP. XIII.

Of the Secession of Martinus, and some Hint of his Travels.

I T was in the year 1699 that Martin set out on his Travels. Thou wilt certainly be very curious to know what they were. It is not yet time to inform thee. But what hints I am at liberty to give, I will.

Thou shalt know then, that in his first Voyage he was carried by a prosperous Storm, to a Discovery of the Remains of the ancient Pygmæan

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That in his fecond, he was as happily shipwreck'd on the Land of the Giants, now the most humane people in the World. That in his third Voyage, he discover'd a whole Kingdom of *Philosophers*, who govern by the Mathematicks; with whose admirable Schemes and Projects he returned to benefit his own dear Country; but had the missortune to find them rejected by the envious Ministers of Queen Anne, and himself sent treacherously away.

And hence it is, that in his fourth Voyage he discovers a Vein of Melancholy proceeding almost to a Disgust of his Species; but above all, a mortal Detestation to the whole flagitious Race of Ministers, and a final Resolution not to give in any Memorial to the Secretary of State, in order to subject the Lands he discovered to the Crown of Great Britain.

Now if, by these hints, the Reader can help himself to a farther discovery of the Nature and Contents of these Travels, he is welcome to as much light as they afford him; I am obliged, by all the tyes of honour, not to speak more openly.

But if any man shall ever see such very extraordinary Voyages, into such very extraordinary Nations, which manifest the most distinguishing marks of a Philosopher, a Politician, and a Legislator; and can imagine them to belong to a Surgeon of a Ship, or a Captain of a Merchantman, let him remain in his Ignorance.

And whoever he be, that shall farther observe, in every page of such a book, that cordial Love of Mankind, that inviolable Regard to Truth, that Passion for his dear Country, and that particular attachment to the excellent Princess Queen Anne; surely that man deserves to be pitied, if by all those visible Signs and Characters, he cannot distinguish and acknowledge the Great Scriblerus \*.

CHAP.

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<sup>\*</sup> Gulliver's Travels were first intended as a part of Scriblerus's Memoirs.

### CHAP. XIV.

Of the Discoveries and Works of the Great Scriblerus, made and to be made, written and to be written, known and unknown.

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HERE therefore, at this great Period, we end our first Book. And here, O Reader, we entreat thee utterly to forget all thou hast hitherto read, and to cast thy eyes only forward, to that boundless Field the next shall open unto thee; the fruits of which (if thine, or our fins do not prevent) are to spread and multiply over this our work, and over all the face of the Earth.

In the mean time, know what thou owest, and what thou yet may'st owe, to this excellent Perfon, this Prodigy of our Age; who may well be called The Philosopher of Ultimate Causes, since by a Sagacity peculiar to himself, he hath discover'd Effects in their very Cause; and without the trivial helps of Experiments, or Observations, hath been the Inventor of most of the modern Systems and Hypotheses.

He hath enriched Mathematicks with many precise and geometrical Quadratures of the Circle. He first discovered the Cause of Gravity, and the intestine Motion of Fluids.

To him we owe all the observations on the Parallax of the Pole-Star, and all the new Theories of the Deluge.

He it was, that first taught the right use sometimes of the Fuga Vacui, and sometimes of the Materia Subtilis, in resolving the grand Phænomena of Nature.

He it was, that first found out the Palpability of Colours; and by the delicacy of his Touch, could distinguish

distinguish the different Vibrations of the heteroge.

neous Rays of Light.

His were the Projects of Perpetuum Mobiles, Flying Engines, and Pacing Saddles; the Method of discovering the Longitude by Bomb-Vessels, and of increasing the Trade-Wind by vast plantations of Reeds and Sedges.

I shall mention only a few of his Philosophical

and Mathematical Works.

7. A compleat Digest of the Laws of Nature, with a Review of those that are obsolete or repealed, and of those that are ready to be renew'd and put in force.

2. A Mechanical Explication of the Formation of the Universe, according to the Epicurean Hy-

pothesis.

3. An Investigation of the Quantity of real Matter in the Universe, with the proportion of the specifick Gravity of solid Matter to that of sluid.

4. Microscopical Observations of the Figure and Bulk of the constituent Parts of all fluids. A Calculation of the proportion in which the Fluids of the earth decrease, and of the period in which they will be totally exhausted.

5. A Computation of the Duration of the Sun, and how long it will last before it be burn'd out.

6. A Method to apply the Force arifing from the immense Velocity of Light to mechanical pur-

pofes.

7. An answer to the question of a curious Gentleman; How long a New Star was lighted up before its appearance to the Inhabitants of our earth? To which is subjoined a Calculation, how much the Inhabitants of the Moon eat for Supper, considering that they pass a Night equal to sisteen of our natural days.

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8. A Demonstration of the natural Dominion of the Inhabitants of the Earth over those of the Moon, if ever an intercourse should be opened between them. With a Proposal of a Partition-greaty, among the earthly Potentates, in case of such discovery.

9. Tide-Tables, for a Comet, that is to approxi-

mate towards the Earth.

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10. The Number of the Inhabitants of London determined by the Reports of the Gold-finders, and the Tonnage of their Carriages; with allowance for the extraordinary quantity of the Ingesta and Egesta of the people of England, and a deduction of what is left under dead walls, and dry ditches.

It will from hence be evident, how much all his Studies were directed to the universal Benefit of Mankind. Numerous have been his Projects to his end, of which Two alone will be fufficient to how the amazing Grandeur of his Genius. The art was a Proposal, by a general contribution of all Princes, to pierce the first crust or Nucleus of this our Earth, quite through, to the next concentrial Sphere. The advantage he proposed from it was, to find the Parallax of the Fixt Stars; but hiefly to refute Sir Isaac Newton's Theory of Gravity, and Mr. Halley's of the Variations. The feand was, to build Two Poles to the Meridian, with immense Light-houses on the top of them; o supply the defect of Nature, and to make the ongitude as easy to be calculated as the Latitude. oth these he could not but think very practicale, by the Power of all the Potentates of the World.

May we presume after these to mention, how e descended from the sublime to the beneficial arts of Knowledge, and particularly his extraordinary

dinary practice of Physick. From the Age, Com. plexion, or Weight of the person given, he contrived to prescribe at a distance, as well as at a Patient's bed fide. He taught the way to many modern Phylicians, to cure their Patients by In. tuition, and to others to cure without looking on them at all. He projected a Menstruum to dissolve the Stone, made of Dr. Woodward's Universal Delugewater. His also was the device to relieve Confumptive or Afthmatick persons by bringing fresh Air out of the Country to Town, by pipes of the nature of the Recipients of Air pumps: And to introduce the Native air of a man's country into any other in which he should travel, with a feafonable Intromission of such Steams as were most familiar to him; to the inexpressible comfort of many Scotsmen, Laplanders, and white Bears.

In Physiognomy, his penetration is such, that from the Picture only of any person, he can write his Life; and from the seatures of the Parents, draw the Portrait of any Child that is to be born.

Nor hath he been so enrapt in these Studies, as to neglect the Polite Arts of Painting, Architecture, Musick, Poetry, etc. It was he that gave the first hint to our modern Painters, to improve the Likeness of their Portraits by the use of such Colours as would faithfully and constantly accompany the Life, not only in its present state, but in all its alterations, decays, age, and death itself.

In Architecture, he builds not with fo much regard to present symmetry or conveniency, as with a Thought well worthy a true lover of Antiquity, to wit, the noble effect the Building will have to posterity, when it shall fall and become a Ruin.

As to Music, I think Heidegger has not the face to deny that he has been much beholden to his Scores.

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In Pactry, he hath appeared under a hundred different names, of which we may one day give a

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In Politicks, his Writings are of a peculiar Cast, for the most part Ironical, and the Drist of them often so delicate and resin'd as to be mistaken by the vulgar. He once went so far as to write a Persuasive to people to eat their own Children, which was so little understood as to be taken in ill part \*. He has often written against Liberty in the name of Freeman and Algernon Sydney, in vindication of the Measures of Spain under that of Raleigh, and in praise of Corruption under those of Cato and Publicola.

It is true, that at his last departure from England, in the Reign of Queen Anne, apprehending lest any of these might be perverted to the Scandal of the weak, or Encouragement of the slagitious, he cast them all, without mercy, into a Bog-house near St. James's. Some however have been with great diligence recover'd, and sish'd up with a hook and line, by the Ministerial Writers, which make at present the great Ornaments of their works.

Whatever he judged beneficial to Mankind, he constantly communicated (not only during his stay among us, but ever since his absence) by some method or other in which Ostentation had no part. With what incredible Modesty he concealed himself, is known to numbers of those to whom he addressed sometimes Epistles, sometimes Hints, sometimes whole Treatises, Advices to Friends, Projects to First Ministers, Letters to Members of Parliament, Accounts to the Royal Society, and innumerable others.

† M

<sup>\*</sup> Swift's ironical tract on that subject.

All these will be vindicated to the true Author, in the Course of these Memoirs. I may venture to fay they cannot be unacceptable to any, but to those, who will appear too much concerned as Plagiaries, to be admitted as Judges. Wherefore we warn the publick, to take particular notice of all fuch as manifest any indecent Passion at the appearance of this Work, as Persons most certainly involved in the Guilt.

The End of the First Book.

ΠΕΡΙ ΒΑΘΟΥΣ:

OR,

Of the ART of

SINKING in POETRY.

Written in the Year 1727.

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#### ΠΕΡΙ ΒΑΘΟΥΣ.

#### CHAP. I.

I Thath been long (my dear Countrymen) the subject of my concern and surprize, that whereas numberless Poets, Critics, and Orators have compiled and digested the Art of ancient Poets, there hath not arisen among us one person so publick-spirited, as to perform the like for the Modern. Although it is universally known, that our every-way industrious Moderns, both in the Weight of their writings, and in the Velocity of their judgments, do so infinitely excel the said Ancients.

Nevertheless, too true it is, that while a plain and direct road is paved to their vios, or Sublime; no tract has been yet chalk'd out, to arrive at our palos, or Profund. The Latins, as they came between the Greeks and Us, make use of the word allitudo, which implies equally height and depth. Wherefore considering with no small grief, how many promising Genius's of this age are wandering as I may say) in the dark without a guide, I have undertaken this arduous but necessary task, to lead them as it were by the hand, and step by step, the gentle down-hill way to the Bathos; the bottom, the end, the central point, the non plus ultra, of true Modern Poesy!

When I confider (my dear Countrymen) the xtent, fertility, and populousness of our Low-† M 3 lands

lands of Parnassus, the slourishing state of our Trade, and the plenty of our Manufacture; there are two reflections which administer great cccasion of furprize: The one, that all dignities and honour should be bestowed upon the exceeding few meager inhabitants of the Top of the mountain; the other, that our own nation should have arrived to that pitch of greatness it now possesses, without any regular System of Laws. As to the first, it is with great pleasure I have observed of late the gradual decay of Delicacy and Refinement among mankind, who are become too reasonable to require that we should labour with infinite pains to come up to the taste of these Mountaineers, when they without any may condescend to ours. But as we have now an unquestionable Majority on our fide, I doubt not but we shall shortly be able to level the Highlanders, and procure a farther vent for our own product, which is already fo much relished, encouraged, and rewarded, by the Nobility and Gentry of Great Britain.

Therefore to supply our former defect, I purpose to collect the scattered Rules of our Art into regular Institutes, from the example and practice of the deep Genius's of our nation; imitating herein my predecessors the Master of Alexander, and the Secretary of the renowned Zenobia. this my undertaking I am the more animated, a I expect more fuccess than has attended even those great Critics; fince their Laws (tho' they migh be good) have ever been flackly executed, and their Precepts (however strict) obey'd only by fits

and by a very small number.

At the same time I intend to do justice upo our neighbours, inhabitants of the upper Parnal fus; who, taking advantage of the rifing ground are perpetually throwing down rubbish, dirt an stones upon us, never suffering us to live in peace The

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These men, while they enjoy the crystal stream of Helicon, envy us our common water, which (thank our stars) tho' it is somewhat muddy, slows in much greater abundance. Nor is this the greatest injustice that we have to complain of; for though it is evident that we never made the least attempt or inrode into Their territories, but lived contented in our native sens; they have often not only committed Petty Larcenies upon our borders, but driven the country, and carried off at once whole Cart-loads of our manufacture; to reclaim

For we shall see in the course of this work, that our greatest Adversaries have sometimes descended towards us; and doubtless might now and then have arrived at the Bathos itself, had it not been for that mistaken opinion they all entertained, that the Rules of the Ancients were equally necessary to the Moderns; than which there cannot be a more gievous Error, as will be amply proved in the solowing discourse.

some of which stolen goods is part of the design of

And indeed when any of these have gone so far, so by the light of their own Genius to attempt new Models, it is wonderful to observe, how nearly hey have approached us in those particular pieces; hough in their others they differ'd toto call

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#### CHAP. II.

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That the Bathos, or Profund, is the natural Taste of Man, and in particular, of the present Age.

HE Tafte of the Bathos is implanted by Nature itself in the foul of man; till, perverted by custom or example, he is taught, or rather compelled, to relish the Sublime. Accordingly, we see the unprejudiced minds of Children delight only in fuch productions, and in fuch images, as our true modern writers fet before them. I have observed how fast the general Taste is returning to this first Simplicity and Innocence: and if the intent of all Poetry be to divert and instruct, certainly that kind which diverts and instructs the greatest number, is to be preferred. Let us look round among the Admirers of Poetry, we shall find those who have a taste of the Sublime to be very few; but the Profund strikes universally, and is adapted to every capacity. 'Tis a fruitless undertaking to write for men of a nice and foppill Gusto, whom after all it is almost impossible to please; and 'tis still more chimerical to write for Posterity, of whose Taste we cannot make any judgment, and whose Applause we can never enjoy. It must be confessed our wifer authors have a present end,

Et prodesse volunt et delectare Poeta.

Their true design is Profit or Gain; in order to acquire which, 'tis necessary to procure applause by administring pleasure to the reader: From whence it follows demonstrably, that their productions must be suited to the present Taste. And

## Of the Art of Sinking in Poetry. 169

I cannot but congratulate our age on this peculiar felicity, that though we have made indeed great progress in all other branches of Luxury, we are not yet debauched with any high Relish in Poetry, but are in this one Taste less nice than our ancestors. If an Art is to be estimated by its success, I appeal to experience whether there have not been, in proportion to their number, as many starving good Poets, as bad ones.

Nevertheless, in making Gain the principal end of our Art, far be it from me to exclude any great Genius's of Rank or Fortune from diverting themfelves this way. They ought to be praised no less than those Princes, who pass their vacant hours in some ingenious mechanical or manual Art. And to such as these, it would be ingratitude not to own, that our Art has been often infinitely in-

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### CHAP. III.

The Necessity of the Bathos, physically considered.

Rarthermore, it were great cruelty and injuftice, if all such Authors as cannot write in the other way, were prohibited from writing at all. Against this I draw an argument from what seems to me an undoubted physical Maxim, That Poetry is a natural or morbid Secretion from the Brain. As I would not suddenly stop a cold in the head, or dry up my neighbour's Issue, I would as little hinder him from necessary writing. It may be affirmed with great truth, that there is hardly any human creature past childhood, but at one time or other has had some Poetical Evacuation, and, no question,

question, was much the better for it in his health: fo true is the faying, Nascimur Poeta. Therefore is the Defire of Writing properly term'd Pruritus, the "Titillation of the Generative Faculty of the "Brain," and the Person is said to conceive; now fuch as conceive must bring forth. I have known a man thoughtful, melancholy and raving for divers days, who forthwith grew wonderfully eafy, lightsome, and cheerful, upon a discharge of the peccant humour, in exceeding purulent Metre. Nor can I question, but abundance of untimely deaths are occasioned for want of this laudable vent of unruly passions: yea, perhaps, in poor wretches, (which is very lamentable) for mere want of pen, ink, and paper! From hence it follows, that a Suppression of the very worst Poetry is of dangerous consequence to the State. We find by experience, that the fame humours which vent themselves in fummer in Ballads and Sonnets, are condensed by the winter's cold into Pamphlets and Speeches for and against the Ministry: Nay, I know not but many times a piece of Poetry may be the most innocent composition of a Minister himself,

It is therefore manifest that *Mediocrity* ought to be allowed, yea indulged, to the good Subjects of England. Nor can I conceive how the world has swallowed the contrary as a Maxim, upon the single authority of that \* Horace? Why should the golden Mean, and quintessence of all Virtues, be deemed so offensive in this Art? or Coolness or Mediocrity be so amiable a quality in a Man, and

fo detestable in a Poet?

However, far be it from me to compare these Writers with those great Spirits, who are born with a Vivacité de tesanteur, or (as an English

\* Mediocribus effe poetis Non dii, non bamines, etc.

Hor. P.

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Of the ART OF SINKING IN POETRY. 171
Author calls it) an "Alacrity of finking;" and who by strength of Nature alone can excel. All I mean is to evince the Necessity of Rules to these lesser Genius's, as well as the Usefulness of them to the greater.

### CHAP. IV.

That there is an Art of the Bathos, or Profund.

W E come now to prove, that there is an Art of Sinking in Poetry. Is there not an Architecture of Vaults and Cellars, as well as of lofty Domes and Pyramids? Is there not as much skill and labour in making Dikes, as in raifing Mounts? Is there not an Art of Diving as well as of Flying? And will any sober practitioner affirm, that a diving Engine is not of singular use in making him long-winded, affishing his sight, and surnishing him with other ingenious means of

keeping under water?

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If we fearch the Authors of Antiquity, we shall find as few to have been distinguished in the true Profund, as in the true Sublime. And the very same thing (as it appears from Longinus) had been imagined of that, as now of this: namely, that it was entirely the Gift of Nature. I grant that to excel in the Bathos a Genius is requisite; yet the Rules of Art must be allowed so far useful, as to add weight, or, as I may say, hang on lead, to facilitate and enforce our descent, to guide us to the most advantageous declivities, and habituate our imagination to a depth of thinking. Many there are that can fall, but sew can arrive at the selicity of falling gracefully; much more for a man who

is amongst the lowest of the Creation, at the very bottom of the Atmosphere, to descend beneath himself, is not so easy a task unless he calls in Art to his affistance. It is with the Bathos as with small Beer, which is indeed vapid and insipid, if left at large, and let abroad; but being by our Rules confined and well stopt, nothing grows so

frothy, pert, and bouncing.

The Sublime of Nature is the Sky, the Sun, Moon, Stars, etc. The Profund of Nature is Gold, Pearls, precious Stones, and the Treasures of the Deep, which are inestimable as unknown. But all that lies between these, as Corn, Flower, Fruits, Animals, and Things for the meer use of Man, are of mean price, and so common as not to be greatly esteemed by the curious. It being certain that any thing, of which we know the true use, cannot be invaluable: Which affords a solution, why common Sense hath either been totally despised, or held in small repute, by the greatest modern Critics and Authors.

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# CHAP. V.

Of the true Genius for the Profund, and by what it is constituted.

And ND I will venture to lay it down, as the first Maxim and Corner-Stone of this our Art; that whoever would excel therein, must studiously avoid, detest, and turn his head from all the ideas, ways, and workings of that pestilent Foc to Wit, and Destroyer of fine Figures, which is known by the Name of Common Sense. His business must be to contract the true Gout de travers; and

and to acquire a most happy, uncommon, unac-

countable Way of Thinking.

He is to confider himself as a Grotesque painter, whose works would be spoiled by an imitation of nature, or uniformity of design. He is to mingle bits of the most various, or discordant kinds, land-scape, history, portraits, animals, and connect them with a great deal of flourishing, by heads or tails, as it shall please his imagination, and contribute to his principal end, which is to glare by strong oppositions of colours, and surprize by contrariety of images.

Serpentes avibus geminentur, tigribus agni. Hor:

His defign ought to be like a labyrinth, out of which no body can get clear but himself. And fince the great Art of all Poetry is to mix Truth with Fiction, in order to join the Credible with the Surprizing; our author shall produce the Credible, by painting nature in her lowest simplicity; and the Surprizing, by contradicting common opi-In the very Manners he will affect the Marvellous; he will draw Achilles with the patience of Job; a Prince talking like a Jack-pudding; a Maid of honour felling bargains; a footman speaking like a Philosopher; and a fine gentleman like a scholar. Whoever is conversant in modern Plays, may make a most noble collection of this kind, and, at the fame time, form a complete body of modern Ethics and Morality.

Nothing feemed more plain to our great authors, than that the world had long been weary of natural things. How much the contrary are formed to please, is evident from the universal applause daily given to the admirable entertainments of Harlequins and Magicians on our stage. When an audience behold a coach turned into a wheel-bartow, a conjurer into an old woman, or a man's

head

head where his heels should be; how are they struck with transport and delight? Which can only be imputed to this cause, that each object is changed into that which hath been suggested to them by their own low ideas before.

He ought therefore to render himself master of this happy and anti-natural way of thinking to such a degree, as to be able, on the appearance of any object, to surnish his imagination with ideas infinitely below it. And his eyes should be like unto the wrong end of a perspective glass, by which all the objects of nature are lessened.

For Example; when a true genius looks upon the Sky, he immediately catches the idea of a piece

of blue lutestring, or a child's mantle.

\* The Skies, whose spreading volumes scarce have room, Spun thin, and wove in nature's finest loom, The new-born world in their soft lap embrac'd, And all around their starry mant'e cast.

If he looks upon a tempest, he shall have an image of a tumbled bed, and describe a succeeding calm in this manner:

† The Ocean, joy'd to see the tempest sled, New lays his waves, and smooths his ruffled bed.

The Triumphs and Acclamations of the Angels, at the Creation of the Universe, present to his imagination "the Rejoicings of the Lord Mayor's "Day;" and he beholds those glorious beings celebrating the Creator, by huzzaing, making il-

\* Prince Arthur, p. 41, 42.

† P. 14

N. B. In order to do Justice to these great Poets, our Citations are taken from the best, the last, and most correct Editions of their Works. That which we use of Prince Arthur, is in *Duodecimo*, 1714. The fourth Edition revised. P.

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A Bu Of the ART OF SINKING IN POETRY. 175 luminations, and flinging squibs, crackers and sky-rockets.

\* Glorious Illuminations, made on high
By all the stars and planets of the sky,
In just degrees, and shining order plac'd,
Spectators charm'd, and the blest dwelling grac'd.
Thro' all th' enlighten'd air swift streworks slew,
Which with repeated shouts glad Cherubs threw.
Comets ascended with their sweeping train,
Then fell in starry show'rs and glitt'ring rain.
In air ten thousand meteors blazing hung,
Which from th' eternal battlements were slung.

If a man who is violently fond of Wit, will facifice to that passion his friend or his God, would it not be a shame, if he who is smit with the love of the Bathes should not facrifice to it all other transitory regards? You shall hear a zealous Protestant Deacon invoke a Saint, and modestly besech her to do more for us than Providence:

† Look down, bless'd saint, with pity then look down, Shed on this land thy kinder influence, And guide us through the mists of providence, In which we stray.

Neither will he, if a goodly Simile come in his way, feruple to affirm himself an eye-witness of things never yet beheld by man, or never in existence; as thus,

† Thus have I seen in Araby the bless'd,
A Phænix couch'd upon her fun'ral nest.

But to convince you that nothing is fo great which a marvellous genius, prompted by this laud-

\* P. 50.

1 Anon.

<sup>†</sup> A. Philips on the Death of Queen Mary.

able zeal, is not able to lessen; hear how the most sublime of all Beings is represented in the following images:

First he is a PAINTER.

\* Sometimes the Lord of Nature in the air, Spreads forth his clouds, his fable canvas, where His pencil, dipp'd in heav'nly colour bright, Paints his fair rain-bow, charming to the fight.

### Now he is a CHEMIST.

† Th' Almighty Chemist does his work prepare, Pours down his waters on the thirsty plain, Digests his light'ning, and distils his rain,

### Now he is a WRESTLER.

† Me in his griping arms th' Eternal took, And with such mighty force my body shook, That the strong grasp my members sorely bruis'd, Broke all my bones, and all my sinews loos'd.

### Now a RECRUITING OFFICER.

For clouds, the sun-beams levy fresh supplies, And raise recruits of vapours, which arise Drawn from the seas, to muster in the skies.

# Now a peaceable GUARANTEE.

In leagues of peace the neighbours did agree, And to maintain them, God was Guarantee.

### Then he is an ATTORNEY.

- ¶ Job, as a vile offender, God indites, And terrible decrees against me writes,
  - \* Blackm. opt. edit. duod. 1716. p. 172.
  - + Blackm. Pf. civ. p. 263.
  - 1 Page 75.
  - § P. 170.
  - ¶ P. 70.

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God will not be my advocate, My cause to manage or debate.

# In the following Lines he is a GOLDBEATER.

\* Who the rich metal beats, and then, with care, Unfolds the golden leaves, to gild the fields of air.

### Then a FULLER.

th' exhaling reeks that secret rise,
Born on rebounding sun-beams thro' the skies,
Are thicken'd, wrought, and whiten'd, till they
grow
A heav'nly fleece.

## A MERCER, or PACKER.

† Didst thou one end of air's wide curtain hold, And help the Bales of Æther to unfold; Say, which cærulean pile was by thy hand unroll'd?

#### A BUTLER.

§ He measures all the drops with wondrous skill, Which the black clouds, his floating Bottles fill.

# And a BAKER.

| God in the wilderness his table spread, And in his airy Ovens bak'd their bread.

\* P. 181.

† P. 18.

1 174.

§ P. 131.

Blackm. Song of Moses, p. 218.

### CHAP. VI.

Of the several Kinds of Genius's in the Profund, and the Marks and Characters of each.

Doubt not but the reader, by this Cloud of examples, begins to be convinced of the truth of our affertion, that the Bathos is an Art; and that the Genius of no mortal whatever, following the mere ideas of Nature, and unaffifted with an habitual, nay laborious peculiarity of thinking, could arrive at images fo wonderfully low and unaccountable. The great author, from whose treasury we have drawn all these instances (the Father of the Bathos, and indeed the Homer of it) has, like that immortal Greek, confined his labours to the greater Poetry, and thereby left room for others to acquire a due share of praise in inferior kinds. Many painters who could never hit a nose or an eye, have with felicity copied a fmall-pox, or been admirable at a toad or a red herring. And feldom are we without genius's for Still-life, which they can work up and stiffen with incredible accuracy.

An universal Genius rises not in an age; but when he rises, armies rise in him! he pours forth five or six Epic Poems with greater facility, than five or six pages can be produced by an elaborate and servile copier after Nature or the Ancients. It is affirmed by Quintilian, that the same genius which made Germanicus so great a General, would with equal application have made him an excellent Heroic Poet. In like manner, reasoning from the affinity there appears between Arts and Sciences, I doubt not but an active catcher of butterslies, a careful and fanciful pattern-drawer, an industrious collector

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Of the ART OF SINKING IN POETRY. 179 collector of shells, a laborious and tuneful bagpiper, or a diligent breeder of tame rabbits, might severally excel in their respective parts of the Bathos.

I shall range these confined and less copious Genius's under proper classes, and (the better to give their pictures to the reader) under the names of Animals of some fort or other; whereby he will be enabled, at the first sight of such as shall daily come forth, to know to what kind to refer, and with what Authors to compare them.

1. The Flying Fishes: These are writers who now and then rise upon their fins, and sly out of the Profund; but their wings are soon dry, and they drop down to the bottom. G. S. A. H. C. G.

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- 2. The Swallows are authors that are eternally skimming and fluttering up and down, but all their agility is employed to catch flies. L. T. W. P. Lord H.
- 3. The Ostridges are such, whose heaviness rarely permits them to raise themselves from the ground; their wings are of no use to lift them up, and their motion is between slying and walking; but then they run very fast. D. F. L. E. The Hon. E. H.
- 4. The Parrots are they that repeat another's words, in such a hoarse odd voice, as makes them seem their own. W. B. W. H. C. C. The Reverend D. D.
- 5. The Didappers are authors that keep themfelves long out of fight, under water, and come up now and then where you least expected them. L. W. G. D. Esq. The Hon. Sir W. Y.

6. The

- 6. The Porpoises are unweildly and big; they put all their numbers into a great turmoil and tempest, but whenever they appear in plain light (which is feldom) they are only shapeless and ugly monsters, I. D. C. G. I. O.
- 7. The Frogs are such as can neither walk nor fly, but can leap and bound to admiration: They live generally in the bottom of a ditch, and make a great noise whenever they thrust their heads above water. E. W. I. M. Esq; T. D. Gent.
- 8. The *Eels* are obscure authors, that wrap themselves up in their own mud, but are mighty nimble and pert. L. W. L. T. P. M. General C.
- 9. The Tortoises are flow and chill, and, like pastoral writers, delight much in gardens: they have for the most part a fine embroidered Shell, and underneath it, a heavy lump. A. P. W.B. L. E. The Right Hon. E. of S.

These are the chief Characteristicks of the Bathos, and in each of these kinds we have the comfort to be blessed with sundry and manifold choice Spirits in this our Island.

### CHAP. VII.

Of the Profund, when it confifts in the Thought.

W E have already laid down the Principles upon which our author is to proceed, and the manner of forming his Thought by familiarizing his mind to the lowest objects; to which it may be added, that Vulgar Conversation will greatly contribute. There is no question but the Gar-

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† Ven And Of the ART OF SINKING IN POETRY, 181 ret or the Printer's boy may often be discerned in the compositions made in such scenes and company; and much of Mr. Curl himself has been infensibly insused into the works of his learned writers.

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The Physician, by the study and inspection of urine and ordure, approves himself in the science; and in like fort should our author accustom and exercise his imagination upon the dregs of nature.

This will render his thoughts truly and fundamentally low, and carry him many fathoms beyond Mediocrity. For, certain it is (tho' fome lukewarm heads imagine they may be fafe by temporizing between the extremes) that where there is not a Triticalness or Mediocrity in the Thought, it can never be sunk into the genuine and perfect Bathos, by the most elaborate low Expression: It can, at most, be only carefully obscured, or metaphorically debased. But 'tis the Thought alone that strikes, and gives the whole that spirit, which we admire and stare at. For instance, in that ingenious piece on a lady's drinking the Bath-waters:

\* She drinks! She drinks! Behold the matchless dame!

To her'tis water, but to us'tis flame: Thus fire is water, water fire by turns, And the same stream at once both cools and burns.

What can be more easy and unaffected than the Diction of these verses? 'Tis the Turn of Thought alone, and the Variety of Imagination, that charm and surprize us. And when the same lady goes into the Bath, the Thought (as in justness it ought) goes still deeper.

t Venus beheld her, 'midst her croud of slaves, And thought herself just risen from the waves.

\* Anon. † Idem.

How

How much out of the way of common fense is this reflection of Venus, not knowing herself from the lady?

Of the same nature is that noble mistake of a frighted stag in a full chace, who (saith the Poet)

Hears his own feet, and thinks they sound like more; And fears the hind feet will o'ertake the fore.

So aftonishing as these are, they yield to the sollowing, which is Profundity itself,

\* None but Himself can be his Parallel.

Unless it may seem borrowed from the Thought of that Master of a Show in Smithfield, who writ in large letters, over the picture of his elephant,

This is the greatest Elephant in the world, except Himself.

However our next instance is certainly an original: Speaking of a beautiful infant,

So fair thou art, that if great Cupid be A child, as Poets say, sure thou art he. Fair Venus would mistake thee for her own, Did not thy eyes proclaim thee not her son. There all the lightnings of thy Mother's shine, And with a fatal brightness kill in thine.

First he is Cupid, then he is not Cupid; first Venus would mistake him, then she would not misstake him; next his Eyes are his Mother's, and lastly they are not his Mother's, but his own.

Another author, describing a Poet that shines forth amidst a circle of Critics,

Thus Phæbus thro' the Zodiac takes his way, And amid Monsters rises into day.

\* Theobald, Double Falshood.

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What a peculiarity is here of invention? The Author's pencil, like the wand of Circe, turns all into monsters at a stroke. A great Genius takes things in the lump, without stopping at minute considerations: In vain might the ram, the bull, the goat, the lion, the crab, the scorpion, the sistes, all stand in his way, as mere natural animals: much more might it be pleaded that a pair of scales, an old man, and two innocent children, were no monsters: There were only the Centaur and the Maid that could be esteemed out of nature. But what of that? with a boldness peculiar to these daring genius's, what he found not monsters, he made so.

### CHAP. VIII.

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Of the Profund, confifting in the Circumflances, and of Amplification and Periphrase in general.

WHAT in a great measure distinguishes other writers from ours, is their chusing and separating such circumstances in a description as ennoble or elevate the subject.

The circumstances which are most natural are obvious, therefore not astonishing or peculiar. But those that are far-fetched, or unexpected, or hardly compatible, will surprise prodigiously. These therefore we must principally hunt out; but above all, preserve a laudable Prolixity; presenting the whole and every side at once of the image to view. For Choice and Distinction are not only a curb to the spirit, and limit the descriptive faculty, but also lessen the book; which is frequently of the worst consequence of all to our author.

1 N 4

When

When Job fays in short, "He washed his feet in butter," (a circumstance some Poets would have softened, or past over) now hear how this butter is spread out by the great Genius.

\* With teats distanded with their milky store, Such num'rous lowing herds, before my door, Their painful burden to unload did meet, That we with butter might have wash'd our feet.

How cautious! and particular! He had (fays our author) fo many herds, which herds thriv'd fo well, and thriving fo well gave fo much milk, and that milk produced fo much butter, that, if he did not, he might have wash'd his feet in it.

The ensuing description of Hell is no less re-

markable in the circumstances.

† In flaming heaps the raging ocean rolls, Whose livid waves involve despairing souls; The liquid burnings dreadful colours shew, Some deeply red and others faintly blue.

Could the most minute Dutch-painters have been more exact? How inimitably circumstantial is this also of a war-horse!

† His eye-balls burn, he wounds the smoaking pz, And knots of scarlet ribbond deck his mane.

# Of certain Cudgel-players:

§ They brandish high in air their threatning staves, Their hands a woven guard of ozier saves. In which they fix their hazle weapon's end.

Who would not think the Poet had past his whole life at Wakes in such laudable diversions?

\* Blackm. Job, p. 133.

† Pr. Arth. p. 89.

I Anon.

§ Pr. Arth. p. 197.

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Of the ART OF SINKING IN POETRY. 185 fince he teaches us how to hold, nay how to make

a Cudgel!

Periphrase is another great aid to Prolixity; being a diffused circumlocutory manner of expressing a known idea, which should be so mysteriously couch'd, as to give the reader the pleasure of guessing what it is that the author can possibly mean, and a strange surprize when he finds it.

The Poet I last mentioned is incomparable in

this figure.

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\* A waving sea of heads was round me spread, And still fresh streams the gazing deluge fed.

Here is a waving fea of heads, which by a fresh stream of heads, grows to be a gazing deluge of heads. You come at last to find, it means a great crowd.

How pretty and how genteel is the following?

+ Nature's Confectioner, Whose suckets are moist alchemy: The still of his refining mold Minting the garden into gold.

What is this but a Bee gathering honey?

‡ Little Syren of the stage, Empty warbler, breathing lyre, Wanton gale of fond desire, Tuneful mischief, vocal spell.

Who would think, this was only a poor gentle-

woman that fung finely?

We may define Amplification to be making the most of a Thought; it is the Spinning-wheel of the Bathos, which draws out and spreads it in the

Job, p. 78.

<sup>†</sup> Cleveland.

<sup>‡</sup> A. Philips to Cuzzona.

finest thread. There are Amplishers who can extend half a dozen thin thoughts over a whole Folio; but for which, the tale of many a vast Romance, and the substance of many a fair volume might be reduced into the size of a primmer.

In the book of Job are these words, "Hast thou commanded the morning, and caused the day-spring to know his place?" How is this extended by the most celebrated Amplifier of our age.

\* Canst thou set forth th' etherial mines on high, Which the refulgent ore of light supply?

Is the celestial furnace to thee known,
In which I melt the golden metal down?

Treasures, from whence I deal out light as fast,
As all my stars and lavish suns can waste.

The fame author hath amplified a passage in the eivth Psalm; "He looks on the earth, and it trembles. He touches the hills, and they smoke."

† The hills forget they're fix'd, and in their flight Cast off their weight, and ease themselves for slight: The woods, with terror wing'd, out-sly the wind, And leave the heavy, panting hills behind.

You here see the hills not only trembling, but shaking off the woods from their backs, to run the safter: After this you are presented with a foot-race of mountains and woods, where the woods distance the mountains, that, like corpulent pursy fellows, come pussing and panting a vast way behind them.

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<sup>\*</sup> Job, p. 108. † P. 257.

### CHAP. IX.

Of Imitation, and the Manner of Imitating.

The AT the true authors of the Profund are to imitate diligently the examples in their own way, is not to be questioned, and that divers have by this means attained to a depth whereunto their own weight could never have carried them, is evident by sundry instances. Who sees not that De Foe was the poetical son of Withers, Tate of Ogilby, E. Ward of John Taylor, and E—n of Blackmore? Therefore when we sit down to write, let us bring some great author to our mind, and ask ourselves this question; How would Sir Richard have said this? Do I express myself as simply as Amb. Philips? Or slow my numbers with the quiet thoughtlessness of Mr. Welsted?

But it may feem somewhat strange to assert, that our Proficient should also read the works of those sames. Poets who have excelled in the Sublime: Yet is not this a paradox? As Virgil is said to have read Ennius, out of his dunghill to draw gold, so may our author read Shakespear, Milton, and Dryden for the contrary end, to bury their gold in his own dunghil. A true Genius, when he finds any thing lofty or shining in them, will have the skill to bring it down, take off the gloss, or quite discharge the colour, by some ingenious Circumstance or Periphrase, some addition or diminution, or by some of those Figures, the use of which we shall shew in our next chapter.

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The book of Job is acknowledged to be infinitely sublime, and yet has not the father of the Bathos reduced it in every page? Is there a passage in all Virgil more painted up and laboured than the description of Ætna in the third Æneid?

Horrificis

Horrificis juxta tonat Ætna ruinis,
Interdumque atram prorumpit ad æthera nuhem,
Turbine fumantem piceo, et candente favilla,
Attollitque globos flammarum, et sidera lambit.
Interdum scopulos avulsaque viscera montis
Erigit eructans, liquesactaque saxa sub auras
Cum gemitu glomerat, fundoque exæstuat imo.

(I beg pardon of the gentle English reader, and such of our writers as understand not Latin) Lo! how this is taken down by our British Poet, by the single happy thought of throwing the mountain into a sit of the colic.

\* Atna, and all the burning mountains, find
Their kindled stores with inbred storms of wind
Blown up to rage; and, roaring out, complain,
As torn with inward gripes, and tort'ring pain:
Lab'ring, they cast their dreadful vomit round,
And with their melted bowels spread the ground.

Horace, in fearch of the Sublime, struck his head against the Stars +; but Empedocles, to sathom the Profund, threw himself into Ætna. And who but would imagine our excellent Modern had also been there, from this description?

Imitation is of two forts; the first is when we force to our own purposes the Thoughts of others; the second consists in copying the Impersections, or Blemishes of celebrated authors. I have seen a Play professedly writ in the style of Skakespear; wherein the resemblance lay in one single line,

And so good morrow t'ye, good master Lieutenant.

And sundry poems in imitation of Milton, where with the utmost exactness, and not so much as one exception, nevertheless was constantly nathless, em-

\* Pr. Arthur, p. 75.

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<sup>+</sup> Sublimi feriam fidera vertice.

broider'd was broider'd, hermits were eremites, difdain'd was 'fdeign'd, shady umbrageous, enterprize emprize, pagan paynim, pinions tennons, sweet dulcet, orchards orchats, bridge-work pontifical; nay, her was hir, and their was thir thro' the whole poem. And in very deed, there is no other way by which the true modern poet could read, to any purpose, the works of such men as Milton and

Shakespear.

It may be expected, that, like other Critics, I should next speak of the Passions: But as the main end and principal effect of the Bathos is to produce Tranquillity of Mind, (and fure it is a better defign to promote fleep than madness) we have little to fay on this subject. Nor will the short bounds of this discourse allow us to treat at large of the Emollients and Opiats of Poefy, of the Cool, and the manner of producing it, or of the methods used by our authors in managing the Passions. I shall but transiently remark, that nothing contributes so much to the Cool, as the use of Wit in expressing passion: The true genius rarely fails of points, conceits, and proper similes on such occasions: This we may term the Pathetic epigrammatical, in which even puns are made use of with good success. Hereby our best authors have avoided throwing themselves or their readers into any indecent Transports.

But as it is sometimes needful to excite the passions of our antagonist in the polemic way, the true students in the law have constantly taken their methods from low life, where they observed, that, to move Anger, use is made of scolding and railing; to move Love, of bawdry; to beget Favour and Friendship, of gross slattery; and to produce Fear, of calumniating an adversary with crimes obnoxious to the State. As for Shame, it is a filly passions

fion, of which as our authors are incapable themfelves, fo they would not produce it in others.

### CHAP. X.

Of Tropes and Figures: And first of the variegating, confounding, and reversing Figures.

But we proceed to the Figures. We cannot too earnestly recommend to our authors the study of the Abuse of Speech. They ought to lay it down as a principle, to say nothing in the usual way, but (if possible) in the direct contrary. Therefore the Figures must be so turn'd, as to manifest that intricate and wonderful Cast of Head which distinguishes all writers of this kind; or (as I may say) to refer exactly the Mold in which they were formed, in all its inequalities, cavities, obliquities, odd crannies, and distortions.

It would be endless, nay impossible to enumerate all such Figures; but we shall content ourselves to range the principal, which most powerfully contribute to the Bathos, under three Classes.

I. The Variegating, Confounding, or Reverling Tropes and Figures.

II. The Magnifying, and III. The Diminishing.

We cannot avoid giving to these the Greek or Roman Names; but in tenderness to our countrymen and sellow-writers, many of whom, however exquisite, are wholly ignorant of those languages, we have also explained them in our mother tongue.

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### CATACHRESIS.

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Of

Mow the Beard, Shave the Grass, Pin the Plank, Nail my Sleeve.

From whence results the same kind of pleasure to the mind, as to the eye when we behold Harlequin trimming himself with a hatchet, hewing down a tree with a rasor, making his tea in a cauldron, and brewing his ale in a tea-pot, to the incredible satisfaction of the British spectator. Another source of the Bathos is,

### The METONYMY,

the inversion of Causes for Effects, of Inventors for Inventions, etc.

Lac'd in her \* Cosins new appear'd the bride,

A + Bubble-boy and ‡ Tompion at her side,

And with an air divine her § Colmar ply'd:

Then oh! she cries, what slaves I round me see?

Here a bright Redcoat, there a smart || Toupee.

## The SYNECHDOCHE,

which confifts, in the use of a part for the whole. You may call a young woman sometimes Pretty-face and Pigs-eyes, and sometimes Snotty-nose and Draggle-tail. Or of Accidents for Persons; as a Lawyer is called Split-cause, a Taylor Prick-louse,

etc.

<sup>\*</sup> Staye. + Tweezer-case. ‡ Watch. § Fan. A sort of Perriwig: All words in use in this present Year 1727. P.

etc. Or of things belonging to a man, for the man himself; as a Sword-man, a Gown-man, a T-m-T--d-man; a White-Staff, a Turn-key, etc.

#### The APOSIOPESIS.

An excellent figure for the Ignorant, as, "What fall I fay?" when one has nothing to fay: or I can no more," when one really can no more, Expressions which the gentle reader is so good as never to take in earnest.

### The METAPHOR.

The first rule is to draw it from the lowest things, which is a certain way to fink the highest; as when you speak of the Thunder of Heaven, say,

\* The Lords above are angry and talk big.

If you would describe a rich man refunding his treasures, express it thus,

† Tho' he (as said) may Riches gorge, the Spoil Painful in massy Vomit shall recoil, Soon shall he perish with a swift decay, Like his own Ordure, cast with scorn away.

The Second, that, whenever you start a Metaphor, you must be sure to run it down, and pursue it as far as it can go. If you get the scent of a State negotiation, follow it in this manner.

† The stones and all the elements with thee Shall ratify a strict confederacy; Wild beasts their savage temper shall forget, And for a sirm alliance with thee treat; The sinny tyrant of the spacious seas Shall send a scaly embassy for peace; His plighted saith the Crocodile shall keep, And seeing thee, for joy sincerely weep.

\* Lee Alex. † Blackm. Job, p. 91, 93; † Job, p. 22. cun

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Or if you represent the Creator denouncing war against the wicked, be sure not to omit one circumstance usual in proclaiming and levying war.

\* Envoys and Agents, who by my command
Reside in Palestina's land,
To whom commissions I have given,
To manage there the interests of heaven:
Ye holy heralds, who proclaim
Or war or peace, in mine your master's name:
Ye pioneers of heaven, prepare a road,
Make it plain, direct and broad;
For I in person will my people head;
For the divine deliverer
Will on his march in majesty appear,
And needs the aid of no confed'rate pow'r.

Under the article of the Confounding, we rank

## 1. THE MIXTURE OF FIGURES,

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which raises so many images, as to give you no image at all. But its principal beauty is when it gives an idea just opposite to what it seemed meant to describe. Thus an ingenious artist painting the Spring, talks of a Snow of Blossoms, and thereby raises an unexpected picture of Winter. Of this sort is the following:

† The gaping clouds pour lakes of Sulphur down, Whose livid flashes sickning sunbeams drown.

What a noble Confusion? clouds, lakes, brimflone, flames, fun-beams, gaping, pouring, fickning, drowning! all in two lines.

## 2. The JARGON.

‡ Thy head shall rise, tho' buried in the dust, And 'midst the clouds his glittering turrets thrust.

<sup>\*</sup> Blackm. Ifa. c. xl. + Pr. Arthur, p. 37. 1 Job, p. 107.

Quære, What are the glittering turrets of a man's head?

\* Upon the shore, as frequent as the sand, To meet the Prince, the glad Dimetians stand.

Quare, Where these Dimetians stood? and of what size they were? Add also to the Jargon such as the following.

- † Destruction's empire shall no longer last, And Desolation lye for ever waste.
- § Here Niobe, sad mother, makes her moan, And seems converted to a stone in stone.

But for Variegation, nothing is more useful than

3. The PARANOMASIA, or Pun, where a Word, like the tongue of a jackdaw, speaks twice as much by being split: As this of Mr. Dennis ||.

Bullets that wound, like Parthians, as they fly; or this excellent one of Mr. Welsted t,

Behold the Virgin lye Naked, and only cover'd by the Sky.

To which thou may'ft add,

To fee her beauties no man needs to stoop, She has the whole Horizon for her hoop.

4. The Antithesis, or See-Saw, whereby Contraries and Oppositions are ballanced in such a way, as to cause a reader to remain suspended between them, to his exceeding delight and recreation. Such are these, on a lady who made herself appear out of size, by hiding a young princess under her cloaths.

\* Pr. Arthur, p. 157. † Job, p. 89. § T. Cook, Poems. | Poems 1693, p. 13. † Welsted, Poems, Acon and Lavin. \* While

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\* W ! Lee, P. 176

\* While the kind nymph changing her faultless shape Becomes unhandsome, handsomely to scape.

On the Maids of Honour in mourning.

+ Sadly they charm, and difmally they pleafe.

His eyes fo bright

- I Let in the object and let out the light.
- § The Gods look pale to fee us look fo red.

The || Fairies and their Queen
In mantles blue came tripping o'er the green.

¶ All nature felt a reverential shock, The sea stood still to see the mountains rock.

#### CHAP. XI.

The Figures continued: Of the Magnifying and Diminishing Figures.

A Genuine Writer of the Profund will take care never to magnify any object without duding it at the same time: His Thought will appear in a true mist, and very unlike what is in nature. It must always be remembered that Darkness is an essential quality of the Profund, or, if there chance to be a glimmering, it must be as Milton expresses it,

No light, but rather darkness visible.

The chief Figure of this fort is,

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1. The HYPERBOLE, or Impossible.

\*Waller. † Steel on Queen Mary. † Quarles. † Lee, Alex. | Phil. Paft. ¶ Black. Job, p. 176.

For

For instance, of a Lion;

\* He roar'd so loud, and look'd so won'rous grim, His very shadow durst not follow him.

Of a Lady at Dinner.

The filver whiteness that adorns thy neck, Sullies the plate, and makes the napkin black.

Of the fame.

Th' + obscureness of her birth Cannot eclipse the lustre of her eyes, Which make her all one light.

Of a Bull-baiting.

‡ Up to the stars the sprawling mastives fly, And add new monsters to the frighted sky.

Of a Scene of Misery.

§ Behold a scene of misery and woe!

Here Argus soon might weep himself quite blind,
Ev'n tho' he had Briareus hundred hands
To wipe those hundred eyes.

And that modest request of two absent lovers:

Ye Gods! annihilate but Space and Time, And make two lovers happy.

2. The PERIPHRASIS, which the Moderns call the Circumbendibus, whereof we have given examples in the ninth chapter, and shall again in the twelfth.

To the fame class of the Magnifying may be referred the following, which are so excellently modern, that we have yet no name for them. In describing a country prospect,

I'd call them mountains, but can't call them so, For fear to wrong them with a name too low;

\* Vet. Aut. † Theob. Double Falshood. † Blackm. † Anon. | Anon.

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While the fair vales beneath so humbly lie, That even humble seems a term too high.

III. The third Class remains, of the Diminishing Figures: And 1. the ANTICLIMAX, where the second line drops quite short of the first, than which nothing creates greater surprize.

On the extent of the British Arms.

\* Under the Tropicks is our language spoke, And part of Flanders hath receiv'd our Yoke.

On a Warrior.

† And thou Dalhoussy the great God of War, Lieutenant Colonel to the Earl of Mar.

On the Valour of the English.

† Nor Art nor Nature has the force
To stop its steddy course,

Nor Alps nor Pyrenæns keep it out, Nor fortify'd Redoubt.

At other times this figure operates in a larger extent; and when the gentle reader is in expectation of some great image, he either finds it surprizingly imperfect, or is presented with something low, or quite ridiculous. A surprize resembling that of a curious person in a cabinet of Antique Statues, who beholds on the pedestal the names of Homer, or Cato; but looking up, finds Homer without a head, and nothing to be seen of Cato but his privy member. Such are these lines of a Leviathan at sea,

His motion works, and beats the oozy mud, And with its slime incorporates the flood, 'Till all the encumber'd, thick, fermenting stream Does like one Pot of boiling Ointment feem.

\* Wall. † Anon. ‡ Denn. on Namur. i Blackm. Job, p. 197.

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Where'er he swims, he leaves along the lake Such frothy furrows, such a foamy track, That all the waters of the deep appear Hoary—with age, or grey with sudden fear.

But perhaps even these are excelled by the enfuing.

\* Now the resisted stames and stery store,
By winds assaulted, in wide forges roar,
And raging seas stow down of melted Ore.
Sometimes they hear long Iron Bars remov'd,
And to and fro huge Heaps of Cynders shov'd:

### 2. The VULGAR,

is also a Species of the *Diminishing*: By this a spear flying into the air is compared to a boy whistling as he goes on an errand.

† The mighty Stuffa threw a massy spear, Which, with its Errand pleas'd, sung thro' the air.

A Man raging with grief to a Mastiff Dog:

1 I cannot stifle this gigantic woe,
Nor on my raging grief a muzzle throw.

And Clouds big with water to a woman in great necessity:

Distended with the Waters in 'em pent, The clouds hang deep in air, but hang unrent.

## 3. The Infantine.

This is when a Poet grows fo very fimple, as to think and talk like a child. I shall take my examples from the greatest Master in this way: Hear how he fondles, like a meer stammerer.

§ Little Charm of placid mien, Miniature of beauty's queen,

\* Pr. Arthur. p. 157. † Pr. Arthur. ‡ Job, p. 41. § Amb. Philips on Miss Cuzzona.

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Hither, British muse of mine, Hither, all ye Græcian Nine, With the lovely Graces Three, And your pretty Nurseling see.

When the meadows next are seen, Sweet enamel, white and green. When again the lambkins play, Pretty Sportlings full of May.

Then the neck so white and round, (Little Neck with brillants bound.)

And thy Gentleness of mind, (Gentle from a gentle kind) etc.

Happy thrice, and thrice agen,

Happiest he of happy men, etc.

and the rest of those excellent Lullabies of his composition.

How prettily he asks the sheep to teach him to bleat?

\* Teach me to grieve with bleating moan, my sheep.

Hear how a babe would reason on his nurse's death:

† That ever she could die! Oh most unkind!
To die, and leave poor Colinet behind?
And yet,—Why blame I her?——

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b,

With no less simplicity does he suppose that hepherdesses tear their hair and beat their breasts, at their own deaths:

- † Ye brighter maids, faint emblems of my fair, With looks cast down, and with dishevel'd hair, In bitter anguish beat your breasts, and moan Her death untimely, as it were your own.
- \* Philips's Paftorals. + Ibid. ‡ Ibid. ‡ O 4. The

4. The INANITY, or NOTHINGNESS.

If this the same author furnishes us with mo

Of this the same author furnishes us with most beautiful instances:

- \* Ab filly I, more filly than my sheep,
  (Which on the stow'ry plain I once did keep.)
- † To the grave Senate she could counsel give, (Which with astonishment they did receive.)
- † He whom loud cannon could not terrify, Falls (from the grandeur of his Majesty.)
- § Happy, merry as a king, Sipping dew, you sip, and fing.

The Noise returning with returning Light, What did it?

|| Dispers'd the Silence, and dispell'd the Night.
You easily perceive the Nothingness of every second Verse.

¶ The glories of proud London to survey, The Sun himself shall rise—by break of day.

5. The Expletive,

admirably exemplified in the Epithets of many authors.

Th' umbrageous shadow, and the verdant green, The running current, and odorous fragrance, Chear my lone solitude with joyous gladness.

Or in pretty drawling words like these,

\*\* All men his tomb, a'l men his sons adore, And his sons' sons, till there shall be no more.

\* Ibid. † Phil. on Q. Mary. † Ibid. § T. Cook, on a Grashopper. | Anon. ¶ Autor Vet. \* T. Cook, Poems.

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The rising sun our grief did see,
The setting sun did see the same,
While wretched we remembred thee,

O Sion, Sion, lovely name.

### 6. The Macrology and Pleonasm

are as generally coupled, as a lean rabbit with a fat one; nor is it a wonder, the superfluity of words and vacuity of sense, being just the same thing. I am pleased to see one of our greatest adversaries employ this figure.

† The growth of meadows, and the pride of fields,
The food of armies and support of wars.
Refuse of swords, and gleanings of a fight,
Lessen his numbers, and contract his host.
Where'er his friends retire, or foes succeed,
Cover'd with tempests, and in oceans drown'd.

Of all which the Perfection is

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Ibid.

The

## The TAUTOLOGY.

- ‡ Break thro' the billows, and—divide the main In smoother numbers, and—in softer verse.
- § Divide—and part—the fever'd World in two.

With ten thousand others equally musical, and plentifully flowing thro' most of our celebrated modern Poems.

CHAP.

### CHAP. XII.

Of Expression, and the several Sorts of Style of the present Age.

The Expression is adequate, when it is proportionably low to the Profundity of the Thought. It must not be always Grammatical, lest it appear pedantic and ungentlemanly; nor too clear, for fear it becomes vulgar; for obscurity bestows a cast of the wonderful, and throws an oracular dignity upon a piece which hath no meaning.

For example, sometimes use the wrong Number; The Sword and Pestilence at once devours, instead of devour. \* Sometimes the wrong Case; And who more sit to sooth the God than thee? instead of thou: And rather than say, Thetis saw

Achilles weep, the heard him weep.

We must be exceeding careful in two things: first, in the Choice of low Words: secondly, in the sober and orderly way of ranging them. Many of our poets are naturally bless'd with this talent, insomuch that they are in the circumstance of that honest Citizen, who had made Prose all his life without knowing it. Let verses run in this manner, just to be a vehicle to the words: (I take them from my last cited author, who, the otherwise by no means of our rank, seemed once in his life to have a mind to be simple.)

+ If not, a prize I will myself decree, From him, or him, or else perhaps from thee.

‡ full of Days was he; Two ages past, he liv'd the third to see.

\* Ti. Hom, Il. i. † Idem, p. 17. + Ti. Hom. Il. i. p. 11.

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- \* The king of forty kings, and honour'd more By mighty Jove than e'er was king before.
- † That I may know, if thou my pray'r deny, The most despis'd of all the Gods am I.
- Then let my mother once be rul'd by me, Tho' much more wife than I pretend to be.

### Or these of the same hand.

§ I leave the arts of poetry and verse
To them that practise them with more success:
Of greater truths I now prepare to tell,
And so at once, dear friend and muse, farewel.

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Sometimes a fingle Word will vulgarize a poetical idea; as where a Ship fet on fire owes all the Spirit of the Bathos to one choice word that ends the line.

- | And his fcorch'd ribs the hot Contagion fry'd.

  And in that description of a World in ruins,
- \*\* Should the whole frame of nature round him break, He unconcern'd would hear the mighty Crack.

## So also in these.

- † Beasts tame and savage to the river's brink, Come, from the fields and wild abodes—to drink. Frequently two or three words will do it effectually,
- # He from the clouds does the sweet liquor squeeze,
  That chears the Forest and the Garden trees.

It

It is also useful to employ Technical Terms, which estrange your style from the great and general ideas of nature: and the higher your subject is, the lower should you search into mechanicks for your expression. If you describe the garment of an angel, say that his \* Linen was finely spun, and bleached on the happy Plains. + Call an army of angels, Angelic Guirassiers, and, if you have occasion to mention a number of missortunes, style them

‡ Fresh Troops of Pains, and regimented Woes.

STYLE is divided by the Rhetoricians into the Proper and the Figured. Of the Figured we have already treated, and the Proper is what our authors have nothing to do with. Of Styles we shall mention only the Principal which owe to the moderns either their chief Improvement, or entire Invention.

# 1. The FLORID Style,

than which none is more proper to the Bathos, as flowers which are the Lowest of vegetables are most Gaudy, and do many times grow in great plenty at the bottom of Ponds and Ditches.

A fine writer in this kind prefents you with the following Posie:

§ The groves appear all drest with wreaths of slowers,
And from their leaves drop aromatic showers,
Whose fragrant heads in mystic twines above,
Exchang'd their sweets, and mix'd with thousand
kisses,

As if the willing branches strove To beautify and shade the grove,—

which indeed most branches do.) But this is still excelled by our Laureat,

# Prince Arthur, p. 19. + Ibid. p. 339. ‡ Job, p. 86. § Behn's Poems, p. 2.

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\* Branches in branches twin'd compose the grove, And shoot and spread, and blossom into love. The trembling palms their mutual vows repeat, And bending poplars bending poplars meet. The distant plantanes seem to press more nigh, And to the sighing alders, alders sigh.

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## Hear also our Homer.

† His Robe of State is form'd of light refin'd,
An endless Train of lustre spreads behind.
His throne's of bright compacted Glory made,
With Pearl celestial, and with Gems inlaid:
Whence Floods of joy, and Seas of splendor flow,
On all th' angelic gazing throng below.

## 2. The PERT Style.

This does in as peculiar a manner become the low in wit, as a pert air does the low in stature. Mr. Thomas Brown, the author of the London Spy, and all the Spies and Trips in general, are herein to be diligently studied: In Verse Mr. Cibber's Problemes.

But the beauty and energy of it is never so conspicuous, as when it is employed in Modernizing
and Adapting to the Taste of the Times the works
of the Antients. This we rightly phrase Doing
them into English, and Making them English;
two expressions of great Propriety, the one denoting our Neglect of the Manner bow, the other the
Force and Compulsion with which it is brought about.
It is by virtue of this Style that Tacitus talks like
a Cosse-House Politician, Josephus like the British Gazetteer, Tully is as short and smart as Seneca or Mr. Asgill, Marcus Aurelius is excellent at

<sup>\*</sup> Guardian, 12mo 127.

<sup>+</sup> Blackm. Pf. civ.

Snipfnap, and honest Thomas à Kempis as Prim and Polite as any preacher at court.

# 3. The ALAMODE Style,

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which is fine by being new, and has this happiness attending it, that it is as durable and extensive as the poem itself. Take some examples of it, in the description of the Sun in a Mourning coach upon the death of Queen Mary.

\* See Phoebus now, as once for Phaeton,

Has mask'd his face, and put deep Mourning on;

Dark clouds his sable Chariot do surround,

And the dull Steeds stalk o'er the melancholy
round.

Of Prince Arthur's Soldiers drinking.

† While rich Burgundian wine, and bright Champaign

Chase from their minds the terrors of the main.

(whence we also learn, that Burgundy and Champaign make a man on shore despise a storm at sea.)

Of the Almighty encamping his Regiments.

† He sunk a vast capacious deep,
Where he his liquid Regiments does keep,
Thither the waves file off, and make their way,
To form the mighty body of the sea;
Where they encamp, and in their station stand,
Entrench'd in Works of Rock, and Lines of
Sand.

Of two Armies on the Point of engaging.

§ Yon' armies are the Cards which both must play; At least come off a Saver if you may:

\* Amb. Philips. † Pr. Arthur, p. 16. ‡ Blackm. Pf. civ. p. 261. § Lee, Sophon.
Throw Of the ART OF SINKING IN POETRY. 207 Throw boldly at the Sum the Gods have set; These on your side will all their fortunes bet.

All perfectly agreeable to the present Customs and

best Fashions of our Metropolis.

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But the principal branch of the Alam de is the PRURIENT, a Style greatly advanced and honoured of late by the practice of persons of the first Quality; and by the encouragement of the Ladies, not unfuccessfully introduced even into the Drawing-room. Indeed its incredible Progress and Conquests may be compared to those of the great Selostris, and are every where known by the same Marks, the images of the genital parts of men or women. It confifts wholly of metaphors drawn from two most fruitful sources or springs, the very Bathos of the human body, that is to fay \* \* \* and \* \* \* Hiatus magnus lachrymabilis. \* \* \* \* And felling of Bargains, and double Entendre, and κιββέρισμο and 'Ολδφιέλδισμο, all derived from the laid fources.

4. The FINICAL Style, which confifts of the most curious, affected, mincing metaphors, and partakers of the alamode.

As this, of a Brook dry'd by the Sun.

\* Won by the summer's importuning ray,
Th' eloping stream did from her channel stray,
And with enticing sun-beams stole away.

#### Of an easy Death.

t When watchful death shall on his harvest look, And see thee ripe with age, invite the hook; He'll gently cut thy bending Stalk, and thee Lay kindly in the Grave, his Granary.

\* Blackm. Job, p. 26.

† Ibid. p. 23.

Of Trees in a Storm.

\* Oaks whose extended arms the winds defy, The tempest sees their strength, and sighs, and palles by.

Of Water simmering over the Fire.

+ The sparkling flames raise water to a Smile, Yet the pleas'd liquor pines, and leffens all the while.

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5. LASTLY, I shall place the CUMBROUS, which moves heavily under a load of metaphors, and draws after it a long train of words. And the BUSKIN, or Stately, frequently and with great felicity mixed with the former. For as the first is the proper engine to depress what is high, so is the fecond to raife what is base and low to a ridiculous Visibility: When both these can be done at once then is the Bathos in perfection; as when a man is fet with his head downward, and his breed upright, his degradation is compleat: One end of him is as high as ever, only that end is the wrong one. Will not every true lover of the Profund by delighted to behold the most vulgar and low as tions of life exalted in the following manner?

Who knocks at the Door?

For whom thus rudely pleads my loud-tongu'd gate, That he may enter ?-

See who is there?

- I Advance the fringed curtains of thy eyes, And tell me who comes yonder ---
- + Anon. Tonf. Misc. Part vi. p. 22 \* Denn. I Temp. Sh

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### Of the ART OF SINKING IN POETRY. 209

#### Shut the Door.

The wooden guardian of our privacy Quick on its axle turn.—

#### Bring my Cloaths.

Bring me what Nature, taylor to the Bear, To Man himself deny'd: She gave me Cold, but would not give me Cloaths.—

#### Light the Fire.

Ering forth some remnant of Promethean thest, Quick to expand th' inclement air congeal'd B, Boreas' rude breath.——

#### Snuff the Candle.

You' Luminary amputation needs, Thus shall you save its half-extinguish'd life.

#### Open the Letter.

Wax! render up thy trust .-

Uncork the Bottle, and chip the Bread.

Apply thine engine to the spungy door, Set Bacchus from his glassy prison free, and strip white Ceres of her nut-brown coat.

\* Theob. Double Falshood.

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#### CHAP. XIII.

A Project for the Advancement of the Bathos.

HUS have I (my dear Countrymen) with incredible pains and diligence, discovered the hidden fources of the Bathis, or, as I may fav, broke open the Abysses of this Great Deep. And having now established good and wholesome Laws what remains but that all true moderns with their utmost might do proceed to put the same in exe cution? In order whereto, I think I shall in the fecond place highly deferve of my Country, by proposing such a Scheme, as may facilitate this great end.

As our Number is confessedly far superior to that of the enemy, there feems nothing wanting bu Unanimity among ourselves. It is therefore hum bly offered, that all and every individual of the Bathos do enter into a firm affociation, and in corporate into One regular Body, whereof ever member, even the meanest, will some way con tribute to the support of the whole; in like man ner, as the weakest reeds, when joined in on bundle, become infrangible. To which end ou Art ought to be put upon the same foot with other Arts of this age. The vast improvement of mo dern manufactures ariseth from their being divid ed into feveral branches, and parcelled out to fe veral trades: For instance, in Clock-making on artist makes the balance, another the spring, and ther the crown-wheels, a fourth the cafe, and th principal workman puts all together: To this oeco nomy we owe the perfection of our moder watches, and doubtlefs we also might that of ou modern Poetry and Rhetoric, were the feveral par branched out in the like manner.

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#### Of the ART OF SINKING IN POETRY. 211

Nothing is more evident than that divers perlons, no other way remarkable, have each a strong disposition to the formation of some particular Trope or Figure. Aristotle saith, that the Hyperbole is an ornament fit for young Men of Quality; accordingly we find in those Gentlemen a wonderful propenfity toward it, which is marvelloufly improved by Travelling: Soldiers also and Seamen are very happy in the fame Figure. The Periobrasis or Circumlocution is the peculiar talent of Country Farmers; the Proverb and Apologue of old Men at their clubs; the Ellipsis or Speech by half words, of Ministers and Politicians, the Aposupess of Courtiers, the Litotes or Diminution of Ladies, Whisperers and Backbiters, and the Anadiplosis of common Cryers and Hawkers, who, by redoubling the fame words, perfuade people to buy their oysters, green hastings, or new ballads. Epithets may be found in great plenty at Billinfgate, Sarcasm and Irony learned upon the Water, and the Epiphonema or Exclamation frequently from the Beargarden, and as frequently from the Hear him of the House of Commons.

Now each man applying his whole time and genius upon his particular Figure, would doubtless attain to perfection; and when each became interporated and sworn into the Society (as hath been proposed) a Poet of Orator would have no more to do but to fend to the particular Traders in each Kind, to the Metapherist for his Allegories, to the Simile-maker for his Comparisons, to the Irosust for his Sarcasms, to the Apothegmatist for his Sentences, etc. whereby a Dedication or Speech would be composed in a moment, the superior arish having nothing to do but to put together all the Materials.

I therefore propose that there be contrived with convenient dispatch, at the publick expence, a † P 2 Rheto-

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Rhetorical Chest of Drawers, confisting of three Stories, the highest for the Deliberative, the middle for the Demonstrative, and the lowest for the Ju-These shall be divided into Loci, or Places, being repositories for Matter and Argument in the feveral kinds of oration or writing; and every Drawer shall again be sub-divided into Cells, refembling those of Cabinets for Rarities. apartment for Peace or War, and that of the Liberty of the Press, may in a very few days be filled with feveral arguments perfectly new; and the Vituperative Partition will as easily be replenished with a most choice collection, entirely of the growth and manufacture of the present age. Every composer will soon be taught the use of this Cabinet, and how to manage all the Registers of it, which will be drawn out much in the manner of those in an Organ.

The Keys of it must be kept in honest hands, by some Reverend Prelate, or Valiant Officer, of unquestioned Loyalty and Affection to every present Establishment in Church and State; which will sufficiently guard against any mischief which

might otherwise be apprehended from it.

And being lodged in such hands, it may be a discretion let out by the Day, to several great Orators in both Houses; from whence it is to be hoped much Prosit and Gain will also accrue to our society.

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#### CHAP. XIV.

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How to make Dedications, Panegyrics, or Satires, and of the Colours of Honourable and Dishonourable.

OW of what necessity the foregoing Project may prove, will appear from this single confideration, that nothing is of equal confequence to the fuccess of our Works, as Speed and Dispatch. Great pity it is, that folid brains are not like other folid bodies, constantly endowed with a velocity in finking, proportioned to their heaviness: For it is with the Flowers of the Bathos as with those of Nature, which if the careful gardener brings not hasfily to market in the Morning, must unprofitably perish and wither before Night. And of all our Productions none is fo thort-lived as the Dedication and Panegyric, which are often but the Praise of a Day, and become by the next, utterly useless, improper, indecent, and false. This is the more to be lamented, inalmuch as these two are the forts whereon in a manner depends that Profit, which must still be remembered to be the main end of our Writers and Speakers.

We shall therefore employ this chapter in shewing the quickest method of composing them; after which we will teach a short Way to Epic Poetry. And these being confessedly the works of most Importance and Difficulty, it is prefumed we may leave the rest to each author's own learning or practice.

First of Panegyric: Every man is honourable, who is so by Law, Custom, or Title. The Pubhik are better judges of what is honourable than private

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private Men The Virtues of great Men, like those of Plants, are inherent in them whether they are exerted or not; and the more strongly inhe. rent, the lefs they are exerted; as a Man is the more rich, the less he spends. All great Ministers, without either private or occonomical Virtue, are virtuous by their Posts; liberal and generous upon the Publick Money, provident upon Publick Supplies, just by paying Publick Interest, couragi. ous and magnanimous by the Fleets and Armies, magnificent upon the Publick Expences, and prudent by Publick Success. They have by their Office, a right to a share of the Publick Stock of Virtues; besides they are by Prescription immemorial invested in all the celebrated virtues of their Predecessors in the fame stations, especially those of their own Ancestors.

As to what are commonly called the Colours of Honourable and Dishonourable, they are various in different Countries: In this they are Blue, Green, and Red.

But forasmuch as the duty we owe to the Publick doth often require that we should put some things in a strong light, and throw a shade over others, I shall explain the method of turning a vicious Man into a Hero.

The first and chief rule is the Golden Rule of Transformation, which consists in converting Vices into their bordering Virtues. A Man who is a Spendthrist, and will not pay a just Debt, may have his Injustice transformed into Liberality; Cowardice may be metamorphorsed into Prudence; Intemperance into good Nature and good Fellowship; Corruption into Patriotism; and Lewdness into Tenderness and Facility.

The fecond is the Rule of Contraries: It is certain, the less a Man is endued with any Virtue, the more need he has to have it plentifully bestowed, especially especial general will thas?

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#### Of the ART OF SINKING IN POETRY. 215

especially those good qualities of which the world generally believes he hath none at all: For who will thank a Man for giving him that which he

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The Reverse of these Precepts will serve for Saire, wherein we are ever to remark, that whoso
loseth his place, or becomes out of savour with the
Government, hath forseited his share in publick
Praise and Honour. Therefore the truly publick
spirited writer ought in duty to strip him whom
the government hath stripped; which is the real
putical Justice of this age. For a sull collection
of Topicks and Epithets to be used in the Praise
and Dispraise of Ministerial and Unministerial Persons, I refer to our Rhetorical Cabinet; concluding
with an earnest exhortation to all my brethren, to
observe the Precepts here laid down, the neglect
of which hath cost some of them their Ears in a
Pillory.

#### CHAP. XV.

A Receipt to make an Epic Poem.

A N Epic Poem, the Critics agree, is the greatest work human nature is capable of. They have already laid down many mechanical rules for compositions of this sort, but at the same time they cut off almost all undertakers from the possibility of ever performing them; for the first qualification they unanimously require in a Poet, is a Genius. I shall here endeavour (for the benefit of my Countrymen) to make it manifest, that Epic Poems may be made without a Genius, nay without Learning or much Reading. This must necessarily be of great use to all those who confe's they

they never Read, and of whom the world is convinced they never Learn. Moliere observes of making a dinner, that any man can do it with Money, and if a professed Cook cannot do it without, he has his Art for nothing; the same may be said of making a Poem, 'tis easily brought about by him that has a Genius, but the skill lies in doing it without one. In pursuance of this end, I shall present the reader with a plain and certain Recipe, by which any author in the Bathos may be qualified for this grand performance.

#### For the FABLE.

Take out of any old Poem, History-book, Romance, or Legend (for instance, Geoffry of Monmouth, or Don Belianis of Greece) those parts of story which afford most scope for long Descriptions: Put these pieces together, and throw all the adventures you fancy into one Tale. Then take a Hero, whom you may chuse for the sound of his name, and put him into the midst of these adventures: There let him work for twelve books; at the end of which you may take him out, ready prepared to conquer or to marry; it being necessary that the conclusion of an Epic Poem be fortunate.

#### To mike an Episode.

Take any remaining adventure of your former collection, in which you could no way involve your Hero; or any unfortunate accident that was too good to be thrown away; and it will be of use, applied to any other person, who may be lost and evaperate in the course of the work, without the least damage to the composition.

#### For the MORAL and ALLEGORY.

These you may extract out of the Fable afterwards, at your leisure: Be sure you strain them fufficiently.

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#### For the MANNERS.

For those of the Hero, take all the best qualities you can find in the most celebrated Heroes of antiquity; if they will not be reduced to a Consistency, lay them all on a heap upon him. But be sure they are qualities which your Pairon would be thought to have; and to prevent any mistake which the world may be subject to, select from the alphabet those capital letters that compose his name, and set them at the head of a Dedication before your Poem. However, do not absolutely observe the exact quantity of these Virtues, it not being determined whether or no it be necessary for the Hero of a Poem to be an honest dian. For the Under-Characters, gather them from Homer and Virgil, and change the names as occasion serves.

#### For the MACHINES.

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Take of Deities, male and female, as many as you can use: Separate them into two equal parts, and keep Jupiter in the middle; Let Juno put him in a ferment, and Venus mollify him. Remember on all occasions to make use of volatile Mercury. If you have need of Devils, draw them out of Milton's Paradife, and extract your Spirits from Taffo. The use of these Machines is evident; lince no Epic Poem can possibly subsist without them, the wifest way is to referve them for your greatest necessities: When you cannot extricate your Hero by any human means, or yourfelf by your own wit, feek relief from Heaven, and the Gods will do your business very readily. This is according to the direct Prescription of Horace in his Art of Poetry.

Nec Deus intersit, nisi d'gnus vir dice Nodus. Inciderit.

That is to say, A Poet should never call upon the Gods for their Assistance, but when he is in great Perplexity.

#### For the DESCRIPTIONS.

For a Tempest. Take Eurus, Zephyr, Auster, and Boreas, and cast them together in one verse: add to these of Rain, Lightning and Thunder (the loudest you can) quantum sufficit: mix your Clouds and Billows well together 'till they soam, and thicken your Description here and there with a Quicksand. Brew your Tempest well in your head, before you set it a blowing.

For a Battle Pick a large quantity of Images and Descriptions from Homer's Iliads, with a spice or two of Virgil, and if there remain any overplus, you may lay them by for a Skirmish. Season it well with Similes, and it will make an excellent Battle.

For a Burning Town. If such a Description be necessary (because it is certain there is one in Virgil) old Troy is ready burnt to your hands. But if you fear that would be thought borrowed, a Chapter or two of the Theory of the Constagration, well circumstanced and done into verse, will be a good Succedaneum.

As for Similes and Metaphors, they may be found all over the Creation; the most ignorant may gather them, but the difficulty is in applying them. For this advise with your Bookfeller.

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#### CHAP. XVI.

A Project for the Advancement of the Stage.

I T may be thought that we should not wholly omit the *Drama*, which makes so great and so lucrative a part of Poetry. But this Province is so well taken care of, by the present *Managers* of the Theatre, that it is perfectly needless to suggest to them any other Methods than they have already practised for the advancement of the Bathos.

Here therefore, in the Name of all our Brethren, let me return our fincere and humble Thanks to the most August Mr. Barton Booth, the most Screne Mr. Robert Wilks, and the most Undaunted Mr. Colley Cibber; of whom let it be known, when the People of this Age shall be Ancestors, and to all the Succession of our Successors, that to this present Day they continue to Out do even their own Out-doings: And when the inevitable Hand of sweeping Time shall have brushed off all the Works of To-day, may this Testimony of a Co-temporary Critic to their Fame, be extended as far as To-morrow.

Yet, if to so wise an Administration it be possible any thing can be added, it is that more ample and comprehensive Scheme which Mr. Dennis and Mr. Gildon (the two greatest Critics and Reformers then living) made publick in the year 1720, in a Project signed with their Names, and dated the 2d of February. I cannot better conclude than by presenting the Reader with the Substance of it.

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1. It is proposed, That the two Theatres be incorporated into one Company; that the Royal Academy of Musick be added to them as an Orchestra; and that Mr. Figg with his Prize-fighters, and Violante

Violante with the Rope-dancers, be admitted in Partnership.

- 2. That a spacious Building be erected at the Public expence, capable of containing at least tent thousand Spectators, which is become absolutely necessary by the great addition of Children and Nurses to the Audience, since the new Entertainments. That there be a Stage as large as the Athenian, which was near ninety thousand geometrical paces square, and separate divisions for the two Houses of Parliament, my Lords the Judges, the honourable the Directors of the Academy, and the Court of Aldermen, who shall all have their Places frank.
- 3. If Westminster-Hall be not allotted to this fervice (which by reason of its proximity to the two Chambers of Parliament above-mentioned, feems not altogether improper;) it is left to the wifdom of the Nation whether Somerfet-House may not be demolished, and a Theatre built upon that Site, which lies convenient to receive Spcctators from the County of Surrey, who may be wafted thither by water-carriage, esteemed by all Projectors the cheapest whatsoever. To this may be added, that the river Thames may in the readiest manner convey those eminent Personages from Courts beyond the feas, who may be drawn either by Curiofity to behold some of our most celebrated Pieces, or by Affection to fee their Countrymen, the Harlequins and Eunuchs; of which convenient notice may be given, for two or three months before, in the public Prints.
- 4. That the *Theatre* abovefaid be environed with a fair Quadrangle of Buildings, fitted for the accommodation of decayed *Critics* and *Poets*; out

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of whom Six of the most aged (their age to be computed from the year wherein their first work was published) shall be elected to manage the affirs of the society, provided nevertheless that the Liureat for the time being, may be always one. The Head or President over all (to prevent disputes, but too frequent among the learned) shall be the most ancient Poet and Critic to be found in the whole Island.

- 5. The Male Players are to be lodged in the garrets of the faid Quadrangle, and to attend the persons of the Poets, dwelling under them, by brushing their apparel, drawing on their shoes, and the like. The Actresses are to make their beds, and wash their linen.
- 6. A large room shall be set apart for a Library to consist of all the modern Dramatick Poems, and all the Criticisms extant. In the midst of this room shall be a round table for the Council of Six to sit and deliberate on the Merits of Plays. The Majority shall determine the Dispute; and if it should happen that three and three should be of each side, the President shall have a cassing Voice, unless where the Contention may run so high as to require a decision by Single Combat.
- 7. It may be convenient to place the Counsel of Six in some conspicuous situation in the Theatre, where after the manner usually practised by composers in musick, they may give Signs (before settled and agreed upon) of Dislike or Approbation. In consequence of these Signs the whole audience shall be required to clap or biss, that the Town may learn certainly when and how far they ought to be pleas'd?

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8. It is submitted whether it would not be proper to distinguish the Council of Six by some particular Habit or Gown of an honourable shape and colour, to which may be added a square Cap and a white Wand.

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- 9. That to prevent unmarried Actresses making away with their Infants, a competent provision be allowed for the nurture of them, who shall for that reason be deemed the Children of the Society; and that they may be educated according to the Genius of their parents, the said Actresses shall declare upon Oath (as far as their memory will allow) the true names and qualities of their several sathers. A private Gentleman's Son shall at the publick expense be brought up a Page to attend the Council of Six: A more ample provision shall be made for the son of a Poet; and a greater still for the son of a Critic.
- 10. If it be discovered that any Actress is got with Child, during the Interludes of any Play wherein she hath a Part, it shall be reckoned a neglect of her bufiness, and she shall for feit accordingly. If any Actor for the future shall commit Murder, except upon the stage, he shall be left to the laws of the land; the like is to be understood of Robbery and Theft. In all other cases, particularly in those for Debt, it is proposed that this; like the other Courts of Whitehall and St. James's, may be held a Place of Privilege. And whereas it has been found, that an obligation to fatisty paultry Creditors has been a Discouragement to Men of Letters, if any Person of Quality or others shall fend for any Poet or Critic of this Society to any remote quarter of the town, the faid Poet or Critic

Of the ART OF SINKING IN POETRY. 223 Critic shall freely pass and repass without being liable to an Arrest.

- regulations may be supported by Profits arising from every Third-night throughout the year. And as it would be hard to suppose that so many perfons could live without any food (though from the former course of their lives, a very little will be deemed sufficient) the masters of calculation will, we believe, agree, that out of those Profits, the said persons might be subsisted in a sober and decent manner. We will venture to affirm surther, that not only the proper magazines of Thunder and Lightning, but Paint, Diet-drinks, Spitting-pots, and all other Necessaries of Life, may in like manner fairly be provided for.
- 12. If some of the Articles may at first view seem liable to Objections, particularly those that give so vast a power to the Council of Six (which is indeed larger than any entrusted to the great Officers of state) this may be obviated, by swearing those Six Persons of his Majesty's Privy Council, and obliging them to pass every thing of moment previously at that most honourable Board.

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# Virgilius Restauratus:

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### MARTINI SCRIBLERI,

Summi Critici,

Castigationum in Aeneidem

# SPECIMEN.

AENEIDEM totam, Amice Lector, innumerabilibus poene mendis scaturientem, ad pristinum sensum revocabimus. In singulis fere versibus spuriae occurrunt lectiones, in omnibus quos unquam vidi codicibus, aut vulgatis aut ineditis, ad opprobrium usque Criticorum, in hunc diem existentes. Interea adverte oculos, et his paucis fruere. At si quae sint in hisce castigationibus, de quibus non satis liquet, syllabarum quantitates, weoderospera nostra Libro ipsi praesigenda, ut consulas, moneo.

iliu

#### I. SPECIMEN LIBRI PRIMI.

VER. I.

A R M A Virumque cano, Trojae qui primus ab oris
Italiam, fato profugus, Lavinaque venit
Littora. multum ille et terris jactatus et alto,
Vi fuperûm—

Arma Virumque cano, Trojae qui primus ab aris Italiam, flatu profugus Latinaque venit Littora. multum ille et terris vexatus et alto, Vi fuperûm——

Ab aris, nempe Hercaei Jovis. vide lib. ii. v. 512. 550.—Flatu, ventorum Aeoli, ut sequitur—Latina certe littora cum Aeneas aderat, Lavina non nisi postea ab ipso nominata, lib. xii. v. 193.—Jactatus terris non convenit.

#### II. VER. 52.

Et quisquis Numen Junonis adoret?

Et quisquis Nomen Junonis adoret?

Longe melius, quam, ut antea, Numen. et proculdubio sic Virgilius.

III. VER. 86.

Venti, velut agmine facto, Qua data porta ruunt

Venti, velut aggere fracto, Qua data porta ruunt. Sic corrige, meo periculo. Not Oron

V. Aio

firma *Torqu* 

V

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Atq Atq Summa fice alt exprin Illa ve

perboli

Jam Jam uti fol

#### IV. VER. 117.

Fidumque vehebat Orontem.

Fortemque vehebat Orontem. Non fidum. quia Epitheton Achatae notiffimum Oronti nunquam datur.

#### V. VER. 119.

Excutitur, pronusque magister Volvitur in caput.

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VER

Excutitur: pronufque magis ter Volvitur in caput.

Aio Virgilium aliter non scripsisse, quod plane confirmatur ex sequentibus—Ast illum ter fluctus ibidem Torquet.

#### VI. VER. 122.

Apparent rari nantes in gurgite vasto Arma virûm.

Armi hominum: Ridicule antea Arma virûm, quae, ex ferro conflata, quomodo possunt natare?

#### VII. VER. 151.

Atque rotis fummas leviter perlabitur undas.

Atque rotis spumas leviter perlabitur udas. Summas, et leviter perlabi, pleonasmus est: Mirifice altera lectio Neptuni agilitatem et celeritatem exprimit. simili modo Noster de Camilla, Æn. xi. Illa vel intactae segetis per summa volaret, etc. hyperbolice.

#### VIII. VER. 154.

Jamque faces et saxa volant, furor arma ministrat.

Jam faeces et saxa volant, fugiuntque ministri:

uti solent, instanti periculo—Faeces facibus longe

‡ Q 3 praestant;

praestant; quid enim nisi faeces jactarent vulgus fordidum?

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#### IX. VER. 170.

Fronte sub adversa scorulis pendentibus antrum, Intus aquae dulces, vivoque sedilia saxo.

Fronte sub adversa populis prandentibus antrum. Sic malim, longe potius quam scopulis pendentibus: Nugae! nonne vides versu sequenti dulces aquas ad potandum et sedilia ad discumbendum dari? In quorum usum? quippe prandentium.

#### X. VER. 188.

Tres littore cervos

Prospicit errantes: hos tota armenta sequentur A tergo——

Tres littore corvos

Aspicit errantes: hos agmina tota sequentur A tergo—

Cervi, lectio vulgata, absurditas notissima: haec animalia in Africa non inventa, quis nescit? At motus et ambulandi ritus Corvorum, quis non agnorit hoc loco? Littore, locus ubi errant Corvi, uti Noster alibi,

Et fola in sicca secum spatiatur arena.

Omen praeclarissimum, immo et agminibus militum frequenter observatum, ut patet ex Historicis.

#### XI. VER. 748.

Arcturum, pluviasque Hyades, geminosque Triones. Error gravissimus. Corrigo, — septemque Triones.

#### XII. VER. 631.

Quare agite, q juvenes, testis succedite nostris Lestis potius dicebat Dido, polita magis oratione

1

et quae unica voce et torum et mensam exprimebat. Hanc lectionem probe consirmat appellatio o juvenes! Duplicem hunc sensum alibi etiam Maro lepide innuit, Æn. iv. v. 19.

Huic uni forfan potui fuccumbere culpae:

Anna! fatebor enim-

Sic corriges,

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Huic uni [viro scil ] potui succumbere; culpas,

Anna? fatebor enim, etc. Vox fuccumbere quam eleganter ambigua!

## LIBER SECUNDUS.

#### VER. I.

CONTICUERE omnes, intentique ora tenebant;

Inde toro Pater Aeneas sic orsus ab alto:

Concubuere omnes, intenteque ora tenebant; Inde toro fatur Aeneas sic orsus ab alto.

Concubue e, quia toro Aeneam vidimus accumbentem: quin et altera ratio, scil. conticuere et era tenebant, tautologice dictum. In manuscripto perquam rarissimo in patris museo legitur, o e gemebant; sed magis ingeniose quam vere. Satur Aeneas, quippe qui jamjam a prandio surrexit: pater nihil ad rem.

#### II. VER. 3.

Infandum, Regina, jubes renovare dolorem.

Infantum, Regina, jubes renovare dolorem. Sic haud dubito veterrimis codicibus scriptum suisse quod satis constat ex perantiqua illa Britannorum Q 4 cantilena

cantilena vocata Chevy Chace, cujus autor hunc locum fibi afcivit in haec verba,

The Child may rue that is unborn.

#### III. VER. 4.

Trojanas ut opes, et lamentabile regnum Eruerint Danaï.

Trojanas ut oves, et lamentabile regnum Dirue. rint—Mallem oves potius quam opes, quoniam in antiquissimis illis temporibus oves et armenta divitiae regum fuere. Vel fortasse oves Paridis innuit, quas super Idam nuperrime pascebat, et jam in vindictam pro Helenae raptu, a Menelao, Ajace, [vid. Hor. Sat. ii. 3.] aliisque ducibus, merito occisas.

#### IV. VER. 5.

Quaeque ipse miserrima vidi, Et quorum pars magna fui.

Quaeque ipse miserrimus audi,

Et quorum pars magna fui—
Omnia tam audita quam visa recta distinctione
enarrare hic Aeneas profitetur; multa, quorum nox
ea fatalis sola conscia fuit, vir probus et pius tanquam visa referre non potuit.

#### V. VER. 7.

Quis talia fando Temperet a lacrymis?

Quis talia flendo

Temperet in lacrymis?—
Major enim doloris indicatio, absque modo lacrymare, quam solummodo a lacrymis non temperare.

VI. VER

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#### VI. VER. 9.

Et jam nox humidia coelo Praecipitat, fuadentque cadentia fidera fomnos.

Et jam nox lumina coelo

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Praecipitat, suadentque latentia sidera somnos. Lectio, humida, vespertinum rorem solum innuere videtur. magis mi arridet lumina, quae latentia postquam praecipitantur, Aurorae adventum annunciant.

Sed si tantus amor casus cognoscere nosiros, Et breviter Trojae supremum audire laborem.

Sed si tantus amor curas cognoscere noctis,
Et brevè ter Trojae superûmque audire labores.
Curae noctis (scilicet noctis excidii Trojanii) magis compendiose (vel, ut dixit ipse, breviter) totam belli catastrophen denotat, quam dissuailla et indeterminata lectio, casus nostros. Ter audire gratum suisse Didoni patet ex libro quarto, ubi dicitur, sliacosque iterum demens audire labores Exposcit: Ter enim pro saepe usurpatur. Trojae, superûmque labores, recte, quia non tantum homines sed et Dii sese his laboribus immiscuerunt. Vide Æn. ii. v. 610, etc.

Quanquam animus meminisse horret, luctuque refugit, Incipiam.—

Quamquam animus meminisse horret, luctusque resurgit.

Resurgit multo proprius dolorem renascentem notat, quam, ut hactenus, resugit.

VII. VER. 19.

Fracti bello, fatisque repulsi Ductores Danaûm, tot jam labentibus annis, Instar montis Equum, divina Palladis arte, Aedificant—etc.

Tracti et repulsi, Antithesis perpulchra! Fracti side et vulgariter.

Equum jam Trojanum (ut vulgus loquitur) adeamus; quem si Equam Graecam vocabis, lector, minime pecces; solae enim semellae utero gestant. Uterumque armato milite complent—Uteroque retusso Insonuere cavae—Atque utero sonitum queter arma dedere—Inclusos utero Danaos, etc. Vox socia non convenit maribus,—Scandit satalis machina muros, Foeta armis—Palladem virginem, equo mari sabricando invigilare decuisse, quis putet? Incredibile prorsus! quamobrem existimo veram equae lectionem p ssim restituendam, nisi ubi sorte, metri caussa, equum potius quam equam, genus pro sexu, dixit Maro. Vale! dum haec paucula corriges, majus opus moveo.

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# SPECIMEN

OF

### SCRIBLERUS'S REPORTS.

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Stradling versus Stiles.

Le Report del Case argue en le commen Banke devant touts les Justices de mesme le Banke, en le quart an du raygne de Roy facques, entre Matthew Strading, Plant. et Peter Styles, Des. en un Action propter certos Equos coloratos, Anglice, Pred acortes, post. per le dit Matthew vers le dit Peter.

Le recitel SIR John Swale, of Swale-Hall in del Case. Swale Dale fast by the River Swale, kt. made his Last Will and Destament: In which, among other Bequests was this, viz. Out of the kind Love and Respect that I bear unto my much honoured and good Friend Mr. Matthew Stradling, Gent. I do bequeath unto the said Matthew Stradling, Gent. all my black and white Horses. The Destator had six black Korses, six white Lorses, and six pped Korses.

#### 236 STRADLING versus STILES.

The Debate therefoze was, Athether Le Point. oz no the said Matthew Stradling should have the said pped Kozses by Airtue of the said Bequest.

Pour le Pl. Atkins Apprentice pour le Pl. moy semble que le Pl. recovera.

And first of all it seemeth expedient to consider what is the Nature of Horses, and also what is the Nature of Colours; and so the Argument will consequently divide itself in a twofold way, that is to say, the Formal Part, and Substantial Part. Horses are the Substantial Part, or thing bequeathed: Black and White the Formal or descriptive Part.

Horse, in a physical Dense, doth import a certain Quadrupede or sour footed Animal, which by the apt and regular Disposition of certain proper and convenient Parts, is adapted, sitted and constituted for the Use and Need of Man. Dea, so necessary and conductive was this Inimal conceived to be to the Bestoof of the Commonsweal, that sundry and dispers Acts of Parliament have from time to time been made in Favour of Horses.

out of the Kingdom, no less a Penalty than the Forfeiture of 40 l.

2d and 3d Edward VI. Takes from Horse stealers the Benefit of their Ciergy.

And the Statutes of the 27th and 32d of Hen. VIII. condescend so far as to take Care of their very Breed: These our wise Ancestors prudently foresteeing, that they could not better take care of their own Posterity, than by also taking care of that of their Horses.

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And of so great esteem are Horses in the Eye of the Common Law, that when a Knight of the Bath committeth any great and enormous Trime, his Punishment is to have his Spurs chopt off with a Cleaver, being, as Waster Bracton well observeth, unworthy to ride on a Horse.

Littleton, Sect. 315. faith, If Tenants in Common make a Lease reserving for Rent a Horse, they shall have but one Assize, because, saith the Book, the Law will not suffer a Horse to be severed. Inother Argument of what high Estimation the Law maketh of an Korse.

But as the great difference seemeth not to be so much touching the substantial Part, Horses, let us proceed to the sozmal or descriptive Part, viz. What Korses they are that come within this Bequest.

Colours are commonly of various Kinds and different Sorts; of which White and Black are the two Extremes, and consequently comprehend within them all other Colours whatsoever.

By a Bequest therefore of black and white Horses, grey or pyed Horses may well pass; for when two Exstremes, or remotest Ends, of any thing are debised, the Law, by common Intendment, will instend whatsoever is contained between them to be devised too.

But the present Case is Kill Kronger, coming not only within the Intendment, but also the very Letter of the Mords.

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#### 238 STRADLING versus STILES.

By the Mord Black, all the Porses that are black are devised; by the Mord White, are devised those that are White; and by the same Mord, with the Conjunction Copulative. And, between them, the Horses that are Black and White, that is to say, Pyed, are devised also.

Culjatever is Black and White is Pyed, and whatsever is Pyed is Black and White; ergo, Black and White is Pyed, and, vice verfa, Pyed is Black and White.

If therefore Black and White Horses are debised, Pyed Horses shall pass by such Devise; but Black and White Horses are devised; ergo, the Pl. shall have the Pyed Horses.

Catlyne Serjeant, Moy semble al' con-Pour le trary, The Plaintiff shall not have the Defend. Pyed Horses by Intendment; foz if by the device of Black and White Horses, not only black and white Kozses, but Kozses of any Colour between these two Extremes may pass, then not only Pyed and Grey Horses, but also Red or Bay Horses would pass likewife, which would be abfurd, and against Reason. And this is another Arong Argument in Law, Nihil, quod est contra rationem, est licitum; foz Reason is the Life of the Law, nap the common Law is nothing but Reason; which is to be understood of artificial Perfection and Reason gotten by long study, and not of Man's natural Reason; for nemo noscitur artisex, and legal Reason est summa ratio; and therefore it all the Reason that is dispersed into so many different Leads, were united into one, he could not make fuch a Law as the Law of England; because by many succeffions of Ages, it has been fixed and refixed refix Rul bus f

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STRADLING versus STILES 239 refixed by grave and learned Den; so that the old Rule may be verified in it, Neminem sportet esse legibus sopientiorem.

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As therefore Pyed Horses do not come within the Intendment of the Bequest, so neither do they within the Letter of the Mords.

A pyed Horse is not a white Horse, neither is a pyed a black Horse; how then can pyed Horses come under the Woods of black and white Horses.

Besides, where Custom hath adapted a certain determinate Name to any one thing, in all Devises, Feofments, and Grants, that certain Name shall be made use of, and no uncertain circumsocutory Descriptions shall be allowed; for Certainty is the father of Right, and the Pother of Justice.

Le reste del Argument jeo ne pouvois oyer, car jeo sui disturb en mon place.

Le Court fuit longement en doubt' de c'est Hatter; et apres grand deliberation eu,

Judgment fuit donne pour le Pl. nisi causa.

Motion in Arrest of Judgment, that the pyed Horses were Mares; and thereupon an Inspection was prayed.

Et sur ceo le Court advisare vult.

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# MEMOIRS of P.P.

### CLERK of this PARISH.

#### ADVERTISEMENT.

The Original of the following extraordinary Treatife confished of two large Volumes in Folio; which might justly be intitled, The Importance of a Man to himself: But, as it can be of very little to any body besides, I have contented myself to give only this short Abstract of it, as a Taste of the true Spirit of Memoir-Writers.

IN the name of the Lord. Amen. I, P. P. by the Grace of God, Clerk of this Parish, writ-

eth this History.

Ever fince I arrived at the age of discretion, I had a call to take upon me the function of a Patish-clerk; and to that end, it seemed unto me meet and profitable to associate myself with the parish-clerks of this Land; such I mean, as were tight worthy in their calling, men of a clear and sweet voice, and of becoming gravity.

Now it came to pass, that I was born in the year of our Lord Anno Domini 1655, the year wherein our worthy benefactor, Esquire Bret, did add one Bell to the ring of this Parish. So that it hath been wittily said, "That one and the same day did give to this our Church two rare gifts,

"its great Bell and its Clerk."

Even when I was at school, my mistress did ever extol me above the rest of the youth, in that I had a laudable voice. And it was further-more observed, that I took a kindly affection unto that Black letter in which our Bibles are printed. Yea, often did I exercise myself in singing godly ballads, fuch as The Lady and Death, The Children in the Wood, and Chevy-Chace; and not, like other children, in lewd and trivial ditties. Moreover, while I was a boy, I always adventured to lead the pfalm next after Master William Harris, my predecesfor, who (it must be confessed to the Glory of God) was a most excellent Parish-clerk in that his

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Yet be it acknowledged, that at the age of fixteen I became a Company-keeper, being led into idle conversation by my extraordinary love to Ringing; infomuch, that in a short time I was acquainted with every fett of bells in the whole country: Neither could I be prevailed upon to absent myself from Wakes, being called thereunto by the harmony of the steeple. While I was in these societies, I gave myself up to unspiritual pastimes, such as wrestling, dancing, and cudgelplaying; fo that I often returned to my father's house with a broken pate. I had my head broken at Milton by Thomas Wyat, as we played a bout or two for an Hat that was edged with filver galloon. But in the year following I broke the head of Henry Stubbs, and obtained an hat not inferior to the former. At Yelverton I encountred George Cummins, Weaver, and behold my head was broken a second time! At the wake of Waybrook I engaged William Simkins, Tanner, when lo! thus was my head broken a third time, and much blood trickled therefrom. But I administred to my comfort, faying within myself, "What man is there, howfoever dextrous in any craft, who

## CLERK OF THIS PARISH. 243

" is for aye on his guard?" A week after I had a base-born child laid unto me; for in the days of my youth I was looked upon as a follower of venereal fantasies: Thus was I led into sin by the comelines of Susanna Smith, who first tempted me and then put me to shame; for indeed she was a maiden of a seducing eye, and pleasant seature. I humbled myself before the Justice, I acknowledged my crime to our curate; and to do away mine offences and make her some attonement, was joined to her in holy wedlock on the sabbath day sollowing.

How often do those things which seem unto us missortunes, redound to our advantage! For the Minister (who had long look'd on Susanna as the most lovely of his parishioners) liked so well of my demeanour, that he recommended me to the honour of being his Clerk, which was then become vacant by the decease of good Master Wil-

liam Harris.

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Here ends the first chapter; after which follow fifty or fixty pages of his amours in general, and that particular one with Susanna his present Wife; but I proceed to chapter the ninth.

No fooner was I elected into mine office, but I layed afide the powder'd gallantries of my youth, and became a new man. I confidered myself as in some wise of esclesiastical dignity, since by wearing a band, which is no small part of the ornament of our Clergy, I might not unworthily be deemed, as it were, a shred of the linen vestment of Aaron.

Thou may'ft conceive, O reader, with what concern I perceived the eyes of the congregation fixed upon me, when I first took my place at the feet of the Priest. When I raised the psalm, how

† R 2

did my voice quaver for fear.! And when I array'd the shoulders of the Minister with the surplice. how did my joints tremble under me! I faid within myfelf, "Remember, Paul, thou standest 66 before men of high worship, the wife Mr. Jus-"tice Freeman, the grave Mr. Justice Tonson, " the good Lady Jones, and the two virtuous gentlewomen her daughters, nay the great Sir Tho-" mas Truby, Knight and Baronet, and my young of master the Esquire, who shall one day be Lord of this Manor:" Notwithstanding which, it was my good hap to acquit myfelf to the good liking of the whole congregation; but the Lord forbid! should glory therein.

The next chapter contains an account how he difcharged the several duties of his office; in particular be insists on the following:

I was determined to reform the manifold Corruptions and Abuses which had crept into the Church.

First, I was especially severe in whipping forth dogs from the Temple, all excepting the lap-dog of the good widow Howard, a fober dog which yelped not, nor was there offence in his mouth.

Secondly, I did even proceed to morofenels, tho' fore against my heart, unto poor babes, in tearing from them the half-eaten apples which they privily munch'd at Church. But verily it pity'd me, for I remember'd the days of my youth.

Thirdly, With the fweat of my own hands, I did make plain and smooth the dogs-ears through-

out our great Bible.

Fourthly, the pews and benches which were formerly swept but once in three years, I caus'd every Saturday to be swept with a besom and trimmed.

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### CLERK OF THIS PARISH. 245

Fifthly and lastly, I caused the surplice to be neatly darned, washed, and laid in fresh lavender, (yea, and sometimes to be sprinkled with rose-water) and I had great laud and praise from all the neighbouring Clergy, forasmuch as no parish kept the Minister in cleaner linnen.

Notwithstanding these his publick cares, in the eleventh chapter he informs us he did not neglect his usual occupations as a handy-craftsman.

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Shoes, faith he, did I make, (and, if intreated, mend) with good approbation. Faces also did I have, and I clipped the hair. Chirurgery also I practised in the worming of Dogs; but to bleed adventured I not, except the poor. Upon this my twofold profession, there passed among men a merry tale delectable enough to be rehearfed: How that being overtaken with liquor one Saturday evening, I shav'd the Priest with Spanish blacking for shoes instead of a washball, and with lampblack powdered his perriwig. But these were sayings of men, delighting in their own conceits more than in the truth. For it is well known, that great was my care and skill in these my crasts; yea, I once had the honour of trimming Sir Thomas himself, without fetching blood. Furthernore, I was fought unto to geld the Lady Frances. her spaniel, which was wont to go astray: He was alled Toby, that is to fay, Tobias. And 3dly, I was entrusted with a gorgeous pair of shoes of the aid Lady, to fet an heel-piece thereon; and I received uch praise therefore, that it was said all over the wish, I should be recommended unto the King mend shoes for his Majesty: whom God preerve! Amen.

The

The rest of this chapter I purposely omit, for it must be own'd that when he speaks as a Shoemaker he is very absurd. He talks of Moses's pulling off his shoes, of tanning the hides of the Bulls of Basan, of Simon the Tanner, etc. and takes up four or sive pages to prove, that, when the Apostles were instructed to travel without shoes, the precept did not extend to their successors.

The next chapter relates how he discover'd a Thief with a bible and key, and experimented verses of the Psalms that had cured Agues.

I pass over many others which inform us of parish affairs only, such as of the Succession of Curates; a list of the weekly Texts; what Psalms he chose on proper occasions; and what Children were born and bury'd: The last of which articles he concludes thus:

That the shame of women may not endure, I speak not of Bastards; neither will I name the Mothers, although thereby I might delight many grave women of the parish: Even her who hat done penance in the sheet will I not mention, for assuch as the church hath been witness of he disgrace: Let the father, who hath made due composition with the Church-wardens to conceal his infirmity, rest in peace; my pen shall not bewray him, for I also have sinned.

The next chapter contains what he calls a great Revolution in the Church, part of which I transferibe.

Now was the long expected time arrived, when the pfalms of King David should be hymn'd unto ove in l guit Lor unto

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### CLERK OF THIS PARISH. 247

the fame tunes to which he play'd them upon his harp; (fo was I inform'd by my Singing-mafter, a man right cunning in Pfalmody:) Now was our over-abundant quaver and trilling done away, and in lieu thereof was instituted the Sol-fa, in such guise as is sung in his Majesty's Chapel. We had London finging mafters fent into every parish, like unto Excise-men; and I also was ordained to adjoin myself unto them, though an unworthy difciple, in order to instruct my fellow-parishioners in this new manner of Worship. What tho' they accused me of humming through the nostril, as a Sacbut? yet would I not forego that harmony, it having been agreed by the worthy parish clerks of London still to preferve the fame. I tutored the young men and maidens to tune their voices as it were a pfaltery, and the Church on the Sunday was filled with these new Hallelujahs.

Then follow full seventy chapters, containing an exatt detail of the Law-suits of the Parson and his Parishioners concerning tythes, and near a hundred pages left blank, with an earnest desire that the history might be compleated by any of his fuccessors, in whose time these suits should be ended.

The next chapter contains an account of the Briefs read in the church, and the sums collected upon each. For the reparation of nine churches, collected at nine several times, 2 s. and 7 d. 3. For fifty families ruined by fire, 1 s.  $\frac{1}{2}$ . For an inundation, a King Charles's groat given by Lady Frances, etc.

In the next he laments the disuse of Wedding-sermons, and celebrates the benefits arising from those at Funerals, concluding with these Words: Ah! let not the relations of the deceased grudge the small expence of an hatband, a pair of gloves, and ten

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shillings, for the satisfaction they are sure to receive from a pious Divine, that their sather, brother, or bosom wise, are certainly in heaven.

In another, he draws a panegyrick on one Mrs. Margaret Wilkins, but after great encomiums concludes, that, notwithstanding all, she was an unprofitable vessel, being a barren woman, and never once having furnish'd God's church with a christening.

We find in another chapter, how he was much stagger'd in his belief, and disturbed in his conscience, by an Oxford scholar, who had proved to him by logick, that Animals might have rational, nay, immortal souls; but how he was again comforted with the reflection, that, if so, they might be allowed christian burial, and greatly augment the sees of the parish.

In the two following chapters he is overpower'd with Vanity. We are told, how he was constantly admitted to all the feasts and banquets of the Churchofficers, and the speeches be there made for the good of the parish. How he gave hints to young Clergymen to preach; but above all, how he gave a Text for the 30th of January, which occasioned a most excellent fermon, the merits of which he takes entirely to himself. He gives an account of a conference be had with the Vicar concerning the Use of Texts. Let a preacher (faith he) confider the affembly before whom he preacheth, and unto them adapt his text. Micab the iiid and 11th affordeth good matter for Courtiers and court-ferving men. The heads of the land judge for reward; and the people thereof judge for hire; and the prophets thereof divine for money; yet will they lean upon the Lord, and Say, Is not the Lord among us? Were the first Minifter ly.
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### CLERK OF THIS PARISH. 249

nister to appoint a preacher before the House of Commons, would not he be wife to make choice of these words? Give, and it shall be given unto ye. Or before the Lords, Giving no effence, that the Ministry be not blamed, 2 Cor. vi 3. Or praising the warm zeal of an Administration, Who maketh his Ministers a staming fire, Psalm civ 4. We omit many other of his texts, as too tedious.

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Minister From this period, the style of the book rises extremely. Before the next chapter was pasted the Essigns of Dr. Sacheverel, and I found the opposite page all on a soam with Politicks.

We are now (fays he) arrived at that celebrated year, in which the Church of England was tried in the person of Dr. Sacheverel. I had ever the interest of our High Church at heart, neither would I at any feafon mingle myfelf in the focieties of Fanaticks, whom I from my infancy abhorred, more than the Heathen or Gentile. It was in these days I bethought myself that much profit might accrue unto our Parish, and even unto the nation, could there be affembled together a number of chosen men of the right spirit, who might argue, refine and define, upon high and great matters. Unto this purpose, I did institute a weekly Assembly of divers worthy men at the Rose and Crown Alehouse, over whom myself (tho' unworthy) did preside. Yea, I did read unto them the Post-Boy of Mr. Roper, and the written letter of Mr. Dyer, upon which we communed afterwards among ourselves. Our society was composed of the following persons: Robert Jenkins, Farrier; Amos Turner, Collar-maker; George Pilcocks, late Exc feman; Thomas White, Wheel-wright; and myself. First, of the first, Robert Jenkins.

He

He was a man of bright parts and shrewd conceit, for he never shoed an horse of a Whig or a

Fanatick, but he lamed him forely.

Amos Turner, a worthy person, rightly esteemed among us for his sufferings, in that he had been honoured in the stocks for wearing an Oaken bough.

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George Pilcocks, a fufferer also; of zealous and laudable freedom of Speech, insomuch that his

occupation had been taken from him.

Thomas White, of good repute likewise, for that his uncle, by the Mother's side, had, formerly, been servitor at Maudlin college, where the

glorious Sacheverel was educated.

Now were the eyes of all the parish upon these our weekly councils. In a short space, the Minister came among us; he spake concerning us and our councils to a multitude of other Ministers at the Visitation, and they spake thereof unto the Ministers at London, so that even the Bishops heard and marvelled thereat. Moreover Sir Thomas, member of Parliament, spake of the same to other members of Parliament; who spake thereof unto the Peers of the Realm. Lo! thus did our counsels enter into the hearts of our Generals and our Law-givers; and from henceforth, even as we devised, thus did they.

After this, the whole book is turned on a fudden, from his own Life, to a History of all the publick Transactions of Europe, compiled from the Newspapers of those times. I could not comprehend the meaning of this, till I perceived at last (to my no small Assonishment) that all the Measures of the four last years of the Queen, together with the peace at Utrecht, which have been usually attributed to the E— of O—-, D— of O—-, Lords H—- and B—-, and other great men; do here most plainly appear, to have been

### CLERK OF THIS PARISH. 251

been wholly owing to Robert Jenkins, Amos Turner, George Pilcocks, Thomas White, but above all, P. P.

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The reader may be sure I was very inquisitive after this extraordinary writer, whose work I have here abstracted. I took a journey into the Country on purjose; but could not find the least trace of him: till by accident I met an old Clergyman, who said he could not be positive, but thought it might be one Paul Philips, who had been dead about twelve years. And upon enquiry, all he could learn of that person from the neighbourhood, was, That he had been taken notice of for swallowing Loaches, and remembered by some people by a black and white Cur with one Ear, that constantly followed him.

In the Church-yard, I read his Epitaph, said to be written by himself.

O Reader, if that thou canst read, Look down upon this Stone; Do all we can, Death is a man, That never spareth none.

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# POET LAUREATE.

November 19, 1729.

THE time of the election of a Poet Laureato being now at hand, it may be proper to give some accout of the rites and ceremonies anciently used at that Solemnity, and only discontinued through the neglect and degeneracy of later times. These we have extracted from an historian of undoubted credit, a reverend bishop, the learned Paulus Jovius; and are the same that were practised under the pontificate of Leo X, the great restorer of learning.

As we now fee an age and a court, that for the encouragement of poetry rivals, if not exceeds, that of this famous Pope, we cannot but wish a restoration of all its honours to poefy; the rather, since there are so many parallel circumstances in the person who was then honoured with the laurel, and in him, who (in all probability) is now to

wear it.

I shall translate my author exactly as I find it in the 82d chapter of his Elogia Vir. Doct. He begins with the character of the poet himself, who was the original and father of all Laureates, and called Camillo. He was a plain country-man of Apulia, (whether a shepherd or thresher, is not material.) "This man (says Jovius) excited by the fame of the great encouragement given to poets at court, and the high honour in which they were held, came to the city, bringing with him

### 254 Of the POET LAUREATE.

" a ftrange kind of lyre in his hand, and at leaft " fome twenty thousand of verses. All the wits and critics of the court flocked about him, de-" lighted to fee a clown, with a ruddy, hale com-" plexion, and in his own long hair, fo top full of 66 poetry; and at the first fight of him all agreed "he was born to be Poet Laureate \*. He had a " most hearty welcome in an island of the river "Tiber (an agreeable place, not unlike our Rich-" mond) where he was first made to eat and at drink plentifully, and to repeat his verses to every body. Then they adorned him with a new and elegant garland, composed of vine-leaves, lau-" rel, and braffica (a fort of cabbage) fo composed, " fays my author, emblematically, Ut tam fales quam 66 lepide ejus temulentia, brafficæ remedio cohibenda, notaretur. He was then faluted by common confent with the title of archipoeta, or archpoet, in the style of those days, in ours, Poet "Laureate. This honour the poor man received with the most sensible demonstrations of joy, his eyes drunk with tears and gladness +. Next, the " public acclamation was expressed in a canticle, which is transmitted to us, as follows:

Salve, brafficea virens corona, Et lauro, archipoeta, pampinoque! Dignus principis auribus Leonis.

All hail, arch-poet without peer! Vine, bay, or cabbage, fit to wear, And worthy of the prince's ear.

From hence, he was conducted in pomp to the Capitol of Rome, mounted on an elephant, thro'

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<sup>\*</sup> Apulus præpingui vultu alacer, et prolixe comatus, omnino dignus festa laurea videretur.

the shouts of the populace, where the ceremony

The historian tells us further, "That at his in-" troduction to Leo, he not only poured forth " verses innumerable, like a torrent, but also sung " them with open mouth. Nor was he only once " introduced, or on stated days (like our Lau-" reates) but made a companion to his master, and " entertained as one of the instruments of his most " elegant pleasures. When the prince was at ta-"ble, the poet had his place at the window. "When the prince had \* half eaten his meat, he " gave with his own hands the rest to the poet. "When the poet drank, it was out of the prince's "own flaggon, infomuch (fays the hiftorian) that "thro' fo great good eating and drinking he con-"tracted a most terrible gout." Sorry I am to relate what follows, but that I cannot leave my reader's curiofity unfatisfied in the catastrophe of this extraordinary man. To use my author's words, which are remarkable, mortuo Leone, profligatisque poetis, etc. "When Leo died, and "poets were no more" (for I would not understand profligatis literally, as if poets then were profligate) this unhappy Laureate was forthwith reduced to return to his country, where, oppressed with old age and want, he miferably perished in a common hospital.

We see from this sad conclusion (which may be of example to the poets of our time) that it were happier to meet with no encouragement at all, to remain at the plough, or other lawful occupation, than to be elevated above their condition, and taken out of the common means of life, without a surer support than the temporary, or at best, mortal savours of the great. It was doubt-

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<sup>\*</sup> Semesis opfoniis.

less for this consideration, that when the Royal Bounty was lately extended to a rural genius, care was taken to fettle it upon him for life. And it hath been the practice of our Princes, never to remove from the station of Poet Laureate any man who hath once been chosen, tho' never so much greater Genius's might arife in his time. A noble instance, how much the charity of our monarch hath exceeded their love of fame.

To come now to the intent of this paper. We have here the whole ancient ceremonial of the Laureate. In the first place the crown is to be mixed with vine-leaves, as the vine is the plant of Bacchus, and full as effential to the honour, as the

butt of fack to the falary.

Secondly, the braffica must be made use of as a qualifier of the former. It feems the cabbage was anciently accounted a remedy for drunkenness; a power the French now ascribe to the onion, and style a foup made of it, foupe d'Yvrogne. I would recommend a large mixture of the braffica, if Mr. Dennis be chosen; but if Mr. Tibbald, it is not fo necessary, unless the cabbage be supposed to signify the same thing with respect to poets as to taylors, viz. flealing. I should judge it not amiss to add another plant to this garland, to wit, ivy: Not only as it anciently belonged to poets in general; but as it is emblematical of the three virtues of a court poet in particular; it is creeping, dirty, and dangling.

In the next place, a canticle must be composed and fung in laud and praise of the new Poet. If Mr. CIBBER be laureated, it is my opinion no man can write this but himself: And no man, I am fure, can fing it so affectingly. But what this canticle should be, either in his or the other candi-

date's case, I shall not pretend to determine.

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Thirdly, there ought to be a publick show, or entry of the poet: To fettle the order or procesfion of which, Mr. Anftis and Mr. DENNIS ought to have a conference. I apprehend here two difficulties: One, of procuring an elephant; the other of teaching the poet to ride him: Therefore I should imagine the next animal in fize or dignity would do best; either a mule or a large as; particularly if that noble one could be had, whose portraiture makes so great an ornament of the Duntiad, and which (unless I am missinformed) is yet in the park of a nobleman near this city:—Unless Mr. CIBBER be the man; who may, with great propriety and beauty, ride on a dragon, if he goes by land; or if he choose the water, upon one of his own swans from Cæsar in Ægypt.

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We have spoken sufficiently of the ceremony; let us now speak of the qualifications and privileges of the Laureate. First, we see he must be able to make verses extempore, and to pour forth innumerable, if required. In this I doubt Mr. TIB-BALD. Secondly, he ought to fing, and intrepidly, patulo ore: Here, I confess the excellency of Mr. CIBBER. Thirdly, he ought to carry a gre about with him: If a large one be thought to cumbersome, a small one may be contrived to hang about the neck, like an order; and be very much a grace to the person. Fourthly, he ought have a good flomach, to eat and drink whatever is betters think fit; and therefore it is in this igh office as in many others, no puny constitution an discharge it. I do not think CIBBER or TIB-MLD here so happy: but rather a stanch, vigoous, feafon'd, and dry old gentleman, whom I have n my eye.

I could also wish at this juncture, such a peron as is truly jealous of the honour and dignity of otry; no joker, or trifler; but a bard in good

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earnest;

earnest; nay, not amiss if a critic, and the better if a little obstinate. For when we consider what great privileges have been lost from this office (as we fee from the fore-cited authentick record of Jovius) namely those of feeding from the prince's table, drinking out of his own flaggon, becoming even his domestick and companion; it requires a man warm and resolute, to be able to claim and obtain the restoring of these high honours, I have cause to fear, most of the candidates would be liable, either through the influence of ministers, or for rewards or favours, to give up the glorious rights of the Laureate: Yet I am no without hopes, there is one, from whom a ferious and fleddy affertion of these privileges may be expected; and, if there be fuch a one, I must de him the justice to fay, it is Mr. DENNIS the wor thy prefident of our fociety.

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# GUARDIANS.

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March 16, 1713.

THOUGH most things which are wrong in their own nature are in their own nature are at once confessed and absolved in that single word, the Custom; yet there are some, which as they have a dangerous tendency, a thinking man will the less excuse on that very account Among these I cannot but reckon the common practice of Dedications, which is of fo much the worse consequence as 'tis generally used by people of politeness, and whom a learned education for the most part ought to have inspired with nobler and juster fentiments. This prostitution of Praise is not only a deceit upon the gross of mankind, who take their notion of characters from the Learned; but also the better fort must by this means lose some part at least of that defire of Fame which is the incentive to generous actions, when they find it promiscuously bestowed on the neritorious and undeferving. Nay, the author himself, let him be supposed to have ever so true value for the patron, can find no terms to exress it, but what have been already used, and renlered suspected by flatterers. Even Truth itself in Dedication is like an honest man in a disguise or Vizor-Masque, and will appear a Cheat by being rest so like one. Tho' the merit of the person beyond dispute, I see no reason, that, because ne man is eminent, therefore another has a right 1 S 2

to be impertinent, and throw praises in his face, 'Tis just the reverse of the practice of the ancient Romans, when a person was advanced to triumph for his fervices: they hired people to rail at him in that Circumstance, to make him as humble as they could; and we have fellows to flatter him, and make him as proud as they can. Suppoling the writer not to be mercenary, yet the great man is no more in reason obliged to thank him for his picture in a Dedication, than to thank the painter for that on a fign-post; except it be a lefs injury to touch the most facred part of him, his character, than to make free with his countenance only. I should think nothing justified me in this point, but the patron's permission beforehand, that I should draw him as like as I could; whereas most authors proceed in this affair just as a dawber I have heard of, who, not being able to draw portraits after the life, was used to paint faces at random, and look out afterwards for people whom he might perfuade to be like them. To express my notion of the thing in a word: to fay more to a man than one thinks, with a profpect of interest, is dishonest; and without it, sool-And whoever has had fuccess in such an undertaking, must of necessity at once think himself in his heart a knave for having done it, and his patron a fool for having believed it.

I have fometimes been entertained with confidering Dedications in no very common light. By observing what qualities our writers think it will be most pleasing to others to compliment them with, one may form some judgment which are most so to themselves; and, in consequence, what sort of people they are. Without this view one can read very sew Dedications, but will give us cause to wonder, either how such things came to be said at all, or how they were said to such per-

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fons. I have known an Hero complimented upon the decent majesty and state he assumed after a victory; and a nobleman of a different character applauded for his condescension to inferiors. would have feemed very strange to me but that I happened to know the authors: He who made the first compliment was a lofty gentleman, whose air and gait discovered when he had published a new lock; and the other tippled every night with the follows who laboured at the prefs while his own writings were working off. 'Tis observable of the female poets and ladies dedicatory, that there (as esewhere) they far exceed us in any strain or rant. As beauty is the thing that fex are piqu'd upon, they speak of it generally in a more elevated style than is used by the men. They adore in the fame manner as they would be adored. So when the authoress of a famous modern romance begs a young Nobleman's permission to pay him her kneeling adorations, I am far from cenfuring the expreffion, as some Criticks would do, as deficient in grammar or sense; but I reflect, that adorations paid in that posture are what a lady might expect herself, and my wonder immediately ceases. These, when they flatter most, do but as they would be done unto; for as none are so much concerned at being injured by calumnies, as they who are readieft to cast them upon their neighbours; so, 'tis certain none are so guilty of flattery to others, as those who most ardently desire it themselves.

What led me into these thoughts, was a Dedication I happened upon, this morning. The reader must understand that I treat the least instances or remains of ingenuity with respect, in what places soever found, or under whatever circumstances of disadvantage. From this love to letters I have been so happy in my searches after knowledge, that I have sound unvalued repositories of

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learning in the lining of bandboxes. I look upon these pasteboard edifices, adorned with the fragments of the ingenious, with the same veneration as antiquaries upon ruined buildings, whose walls preferve divers infcriptions and names, which are no where else to be found in the world. morning, when one of Lady Lizard's daughters was looking over fome hoods and ribbands, brough by her tirewoman, with great care and diligence, I employed no less in examining the box which contained them; it was lined with certain scenes of a tragedy, written (as appeared by a part of the title there extant) by one of the fair fex. was most legible was the Dedication; which, by reason of the largeness of the characters, was least defaced by those Gothick ornaments of flourishes and foliage, wherewith the compilers of these for of structures do often industriously obscure the works of the learned. As much of it as I could read with any ease, I shall communicate to the \*\*\* "Though it is a kind of reader, as follows. " prophanation to approach your Grace with for poor an offering, yet when I reflect how acceptable a facrifice of first fruits was to Heaven, in the " earliest and purest ages of religion, that they were honoured with folemn feasts, and confe-" crated to altars by a Divine command; \*\*\* Upon " that confideration, as an argument of particular ce zeal, I dedicate \*\*\* 'Tis impossible to behold " you without adoring; yet dazzled and aw'd by "the glory that furrounds you, men feel a facred or power, that refines their flames, and render "them pure as those we ought to offer to the "Deity. \*\*\*\* The shrine is worthy the divinity that inhabits it. In your Grace we see what woman was before the fell, how nearly allied to "the purity and perfection of Angels. And we " adore and blefs the glorious work !"

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Undoubtedly these, and other periods of this most pious Dedication, could not but convince the Duchess of what the eloquent authoress affures her at the end, that she was her servant with most ardent devotion. I think this a pattern of a new fort of style, not yet taken notice of by the Criticks, which is above the fublime, and may be called the celestial; that is, when the most facred praises appropriated to the honour of the deity, are applied to a mortal of good quality. As I am naturally emulous, I cannot but endeavour, in imitation of this Lady, to be the inventor, or, at least, the first producer of a new kind of Dedication, very different from hers and most others, fince it has not a word but what the author religiously thinks in it. It may ferve for almost any book either Profe or Verse, that has, is, or shall be published; and might run in this manner.

### The AUTHOR to Himself.

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THESE labours, upon many confiderations, fo properly belong to none as to you: first, that it was your most earnest defire alone that could prevail upon me to make them publick: then, as I am fecure (from that constant indulgence you have ever shown to all which is mine) that no man will fo readily take them into protection, or fo zealously defend them. Moreover, there's none can fo foon discover the beauties; and there are some parts, which 'tis possible few besides yourself are capable of understanding. Sir, the honour, affection, and value I have for you are beyond expression; as great, I am sure, or greater, than any man else can bear you. As for any defects which others may pretend to discover in you, ‡ S 4

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I do faithfully declare I was never able to perceive them; and doubt not but those persons are actuated purely by a spirit of malice or envy, the inseparable attendants on shining merit and parts, such as I have always efteemed yours to be. It may perhaps be looked upon as a kind of violence to modesty, to fay this to you in publick; but you may believe me, 'tis no more than I have a thoufand times thought of you in private. Might I follow the impulse of my foul, there is no subject I could launch into with more pleasure than your panegyrick: But fince fomething is due to modesty, let me conclude by telling you, that there's nothing I fo much defire as to know you more thoroughly than I have yet the happiness of doing. I may then hope to be capable to do you some real service; but, 'till then, can only affure you, that I shall continue to be, as I am more than any man alive.

Dearest SIR,

Your Affectionate Friend, and The greatest of your Admirers.

Nº 11. Tuefday, March 24.

Huc propiùs me, Dum doceo infanire omnes, vos ordine adite.

Hor. Sat. iii. lib. v. 80.

### To the GUARDIAN.

SIR,

S you profess to encourage all those who any way contribute to the Publick Good, I flatter myself I may claim your Countenance and Protection. I am by Profession a Mad Doctor, but

"but of a peculiar kind, not of those whose Aim it is to remove Phrenzies, but one who make it my Business to confer an agreeable Madness on my Fellow-Creatures, for their mutual Delight and Benefit. Since it is agreed by the Philomore some state of the Imagination, nothing is more necessary to Mankind in general than this pleasing Delirium, which renders every one satisfied with himself, and persuades him that all others are equally so.

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"I have for feveral Years, both at home and " abroad, made this Science my particular Study, " which I may venture to fay I have improved in " almost all the Courts of Europe; and have re-"duced it into so safe and easy a Method, as to " practife it on both Sexes, of what Disposition, "Age, or Quality foever, with Success. What " enables me to perform this great Work, is the "Use of my Obsequium Catholicon, or the Grand "Elixir, to support the Spirits of human Nature. "This Remedy is of the most grateful Flavour in " the World, and agrees with all Tastes whatever. "'Tis delicate to the Senses, delightful in the Ope-" ration, may be taken at all Hours without Con-"finement, and is as properly given at a Ball or "Play-house as in a private Chamber. It restores "and vivifies the most dejected Minds, corrects " and extracts all that is painful in the Knowledge " of a Man's felf. One Dose of it will instantly "disperse itself through the whole Animal Sys-" tem, diffipate the first Motions of Distrust so as " never to return, and fo exhilarate the Brain and " rarify the Gloom of Reflexion, as to give the "Patients a new flow of Spirits, a Vivacity of Be-" haviour, and a pleasing Dependence upon their " own Capacities.

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"Let a Person be never so far gone, I advise him not to despair; even though he has been troubled many Years with restless Reslexions, which by long Neglect have hardened into settled Consideration. Those that have been stung with Satire may here find a certain Antidote, which infallibly disperses all the Remains of Poison that has been lest in the Understanding by bad Cures. It fortisses the Heart against the Rancour of Pamphlets, the Inveteracy of Epigrams, and the Mortisscation of Lampoons; as has been often experienced by several Persons of both Sexes, during the Seasons of Tunbridge, and the Bath.

"I could, as further Instances of my Success, produce Certificates and Testimonials from the Favourites and Ghostly Fathers of the most eminent Princes of Europe; but shall content myself with the Mention of a few Cures, which I have performed by this my Grand Universal Restorative, during the Practice of one Month only since I came to this City.

### Cures in the Month of February, 1713.

"George Spondee, Efq; Poet, and Inmate of the Parish of St. Paul's Covent-Garden, fell into violent Fits of the Spleen upon a thin Third " Night. He had been frighted into a Vertigo by the Sound of Cat-calls on the First Day; and the frequent Hiffings on the Second made him unable to endure the bare Pronunciation of the Letter S. I fearched into the Caufes of his Diftemper; and by the Prescription of a Dose of my Obsequium, prepared secundum Artem, recovered him to his natural State of Madness. cast in at proper Intervals the Words, Ill taste of the Town, Envy of Criticks, bad Performance of the Actors, and the like. He is so perfectly cured, cc that

" that he has promifed to bring another Play upon

" the Stage next Winter.

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" A Lady of professed Virtue of the Parish of "St. James's Westminster, who hath defired her

" Name may be concealed, having taken Offence " at a Phrase of double Meaning in Conversation,

" undiscovered by any other in the Company, sud-

" denly fell into a cold Fit of Modesty. Upon a

" right Application of Praise of her Virtue, I " threw the Lady into an agreeable waking Dream,

" fettled the Fermentation of her Blood into a

" warm Charity, fo as to make her look with Pa-

" tience on the very Gentleman that offended.

"Hilaria, of the Parish of St. Giles's in the "Fields, a Coquette of long Practice, was by the

"Reprimand of an old Maiden reduced to look " grave in Company, and deny herfelf the Play

" of the Fan, In short, the was brought to such

" melancholy Circumstances, that she would some-

" times unawares fall into Devotion at Church.

" advis'd her to take a few innocent Freedoms with

" occasional Kisses, prescribed her the Exercise of the

" Eyes, and immediately raised her to her former

"State of Life. She on a fudden recovered her "Dimples, furled her Fan, threw round her

"Glances, and for these two Sundays last past has

" not once been feen in an attentive Posture. This

" the Church-Wardens are ready to attest upon

" Oath.

"Andrew Terror, of the Middle-Temple, Mo-" hock, was almost induced by an aged Bencher

" of the same House, to leave off bright Conver-

" fation, and pore over Coke upon Littleton.

" was fo ill that his Hat began to flap, and he

" was feen one Day in the last Term at West-" minster-Hall. This Patient had quite lost his

" Spirit of Contradiction; I, by the Distillation

" of a few of my vivifying Drops in his Ear,

" drew

"drew him from his Lethargy, and restored him to his usual vivacious Misunderstanding. He is

" at present very easy in his Condition.

"I will not dwell upon the Recital of the innumerable Cures I have performed within Twen-

"ty Days last past; but rather proceed to exhort

" all Persons of whatever Age, Complexion or Quality, to take as soon as possible of this my

" intellectual Oil; which applied at the Ear feizes all the Senfes with a most agreeable Transport,

" and discovers its Effects, not only to the Satis-

" faction of the Patient, but all who converse

"with, attend upon, or any way relate to him or her that receives the kindly infection. It is of-

ten administred by Chamber-Maids, Valets, or any the most ignorant Domestic; it being one

peculiar Excellence of this my Oil, that 'tis most

or prevalent, the more unskilful the Person is, or appears, who applies it. It is absolutely neces-

fary for Ladies to take a Dose of it just before

they take Coach to go a visiting.

"But I offend the Publick, as Horace faid,

when I trespass on any of your Time. Give me leave then, Mr. Ironside, to make you a present

of a drachm or two of my Oil; though I have

cause to sear my prescriptions will not have the

" effect upon you I could wish: Therefore I do

not endeavour to bribe you in my Favour by the

"Prefent of my Oil, but wholly depend upon your publick Spirit and Generofity; which, I

" hope, will recommend to the World the useful

endeavours of,

SIR,

Your most Obedient, most Faithful, most Devoted, most Humble Servant and Admirer,

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\*+\* Beware of Counterfeits, for such are abroad. "N. B.

"N. B. I teach the Arcana of my Art at reafonable rates to Gentlemen of the Universities,
who desire to be qualified for writing Dedications; and to young Lovers and Fortune-hunters, to be paid at the day of Marriage. I inftruct persons of bright Capacities to flatter
others, and those of the meanest to flatter them-

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"I was the first Inventor of Pocket Looking-" Glasses.

Nº 40. Monday, April 27, 1713.

Being a Continuation of some former papers on the Subject of Pastorals.

Compulerantque greges Corydon et Thyrsis in unum: Ex illo Corydon, Corydon est tempore nobis.

I. Defigned to have troubled the reader with no further discourses of Pastoral; but being informed that I am taxed of partiality in not mentioning an Author whose Eclogues are published in the same volume with Mr. Philips's, I shall employ this paper in observations upon him, written in the free Spirit of Criticism, and without any apprehension of offending that Gentleman, whose character it is, that he takes the greatest care of his works before they are published, and has the least concern for them afterwards.

2. I have laid it down as the first rule of Pastoral, that its idea should be taken from the manners of the Golden Age, and the Moral formed upon the representation of Innocence; 'tis therefore plain that any deviations from that design degrade a Poem from being truly pastoral. In this view it will appear, that Virgil can only have two

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of his Eclogues allowed to be fuch: his first and ninth must be rejected, because they describe the ravages of armies, and oppressions of the innocent: Corydon's criminal paffion for Alexis throws out the fecond; the calumny and railing in the third are not proper to that state of concord; the eighth represents unlawful ways of procuring love by inchantments, and introduces a shepherd whom an inviting precipice tempts to felf-murder: As to the fourth, fixth, and tenth, they are given up by \* Heinfius, Salmafius, Rapin, and the criticks in They likewise observe that but eleven of all the Idyllia of Theocritus are to be admitted as pastorals: and even out of that number the greater part will be excluded for one or other of the reafons above mentioned. So that when I remarked in a former paper, that Virgil's eclogues, taken altogether, are rather Select poems than Pastorals; I might have faid the fame thing with no less truth of Theocritus. The reason of this I take to be yet unobserved by the criticks, viz. They never meant them all for pastorals.

Now it is plain Philips hath done this, and in that particular excelled both Theocritus and Virgil.

3. As Simplicity is the diffinguishing characteristick of Pastoral, Virgil hath been thought guilty of too courtly a style; his language is perfectly pure, and he often forgets he is among peasants. I have frequently wondered, that since he was so conversant in the writings of Ennius, he had not imitated the rusticity of the Doric as well by the help of the old obsolete Roman language, as Philips hath by the antiquated English: For example, might he not have said quoi instead of cui; quoijum for cujum; volt for vult, etc. as well as our modern hath welladay for alas, whileome for of old,

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<sup>\*</sup> See Rapin de Carm. par. iii.

make mock for deride, and witless younglings for simple lambs, etc. by which means he had attained as much of the air of Theocritus, as Philips hath of

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4. Mr. Pope hath fallen into the same error with Virgil. His clowns do not converse in all the simplicity proper to the country: His names are borrowed from Theocritus and Virgil, which are improper to the scene of his pastorals. He introduces Daphnis, Alexis, and Thyrsis on British plains, as Virgil had done before him on the Mantuan: Whereas Philips, who hath the strictest regard to propriety, makes choice of names peculiar to the country, and more agreeable to a reader of delicacy; such as Hobbinol, Lobbin, Cuddy and Colin Clout.

5. So easy as pastoral writing may feem (in the fimplicity we have described it) yet it requires great reading, both of the ancients and moderns, to be a master of it. Philips hath given us manifest proofs of his knowledge of books. It must be confessed his competitor hath imitated some single thoughts of the ancients well enough (if we confider he had not the happiness of an University education) but he hath dispersed them here and there, without that order and method which Mr. Philips observes, whose whole third pastoral is an instance how well he hath studied the fifth of Virgil, and how judiciously reduced Virgil's thoughts to the standard of Pastoral; as his contention of Colin Clout and the Nightingale shows with what exactness he hath imitated every line in Strada.

6. When I remarked it as a principal fault, to introduce fruits and flowers of a foreign growth, in descriptions where the scene lies in our own country, I did not design that observation should extend also to animals, or the sensitive life; for Mr. Philips hath with great judgment described

Wolves

Wolves in England in his first pastoral. Nor would I have a poet slavishly confine himself (as Mr. Pope hath done) to one particular Season of the year, one certain Time of the day, and one unbroken Scene in each cologue. 'Tis plain Spencer neglected this pedantry, who in his pastoral of November mentions the mournful song of the Nightingale,

Sad Philomel her fong in tears doth steep.

And Mr. Philips, by a poetical creation, hath raifed up finer beds of flowers than the most industrious gardiner; his roses, endives, lilies, kingcups, and

daffidils, blow all in the fame feafon.

7. But the better to discover the merits of our two contemporary Pastoral writers, I shall endeavour to draw a parallel of them, by setting several of their particular thoughts in the same light, whereby it will be obvious how much Philips hath the advantage. With what simplicity he introduces two shepherds singing alternately?

Hobb. Come, Rosalind, O come, for without thee What pleasure can the country have for me? Come, Rosalind, O come; my brinded kine, My snowy sheep, my farm and all, is thine.

Lanq. Come, Rosalind, O come; here shady bowers, Here are cool fountains, and here springing flowers.

Come, Rosalind; here ever let us stay, And sweetly wast our live-long time away.

Our other pastoral writer, in expressing the same thought, deviates into downright Poetry:

Streph. In Spring the fields, in Autumn hills I love,
At morn the plains, at noon the shady grove,
But Delia always; forc'd from Delia's sight,
Nor plains at morn, nor groves at noon delight.

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Daph. Sylvia's like Autumn ripe, yet mild as May,
More bright than noon, yet fresh as early day;
Ev'n Spring displeases, when she shines not here,
But blest with her, 'tis Spring throughout the
year.

In the first of these authors, two shepherds thus innocently describe the behaviour of their mistresses:

Hobb. As Marian bath'd, by chance I passed by, She blush'd, and at me cast a side-long eye: Then swift beneath the crystal wave she try'd Her beauteous form, but all in vain, to hide.

Lanq. As I to cool me bath'd one fultry day,
Fond Lydia lurking in the fedges lay.
The wanton laugh'd, and feem'd in haste to fly;
Yet often stopp'd, and often turn'd her eye.

The other modern (who it must be confessed hath a knack of versifying) hath it as follows:

Streph. Me gentle Delia beckons from the plain,
Then, hid in shades, eludes her eager swain;
But feigns a Laugh, to see me search around,
And by that Laugh the willing fair is found.

Daph. The sprightly Sylvia trips along the green,
She runs, but hopes she does not run unseen;
While a kind glance at her pursuer slies,
How much at variance are her feet and eyes!

There is nothing the writers of this kind of poetry are fonder of than descriptions of pastoral Presents. Philips says thus of a Sheep-hook,

Of season'd elm; where study of brass appear, To speak the giver's name, the month and year; The hook of polish'd steel, the handle turn'd, And richly by the graver's skill adorn'd.

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The other of a bowl embossed with figures:

where wanton ivy twines,
And swelling clusters bend the curling vines;
Four sigures rising from the work appear,
The various seasons of the rolling year;
And, what is that which binds the radiant sky,
Where twelve bright signs in beauteous order lie?

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The fimplicity of the swain in this place, who forgets the name of the Zodiack, is no ill vitation of Virgil: but how much more plainly and unaffectedly would Philips have dressed this thought in his Doric?

And what that hight, which girds the welkin sheen, Where twelve gay signs in meet array are seen?

If the reader would indulge his curiofity any further in the comparison of particulars, he may read the first pastoral of Philips with the second of his contemporary, and the fourth and fixth of the sormer with the sourth and first of the latter; where several parallel places will occur to every one.

Having now shown some parts, in which these two writers may be compared, it is a justice I owe to Mr. Philips to discover those in which no man can compare with him. First, That beautiful rusticity, of which I shall only produce two instances out of a hundred not yet quoted:

O woeful day! O day of woe! quoth he, And woful I, who live the day to fee!

The simplicity of diction, the melancholy flowing of the numbers, the solemnity of the sound, and the easy turn of the words in this Dirge (to make use of our author's expression) are extremely elegant.

In another of his pastorals, a shepherd utters a Dirge not much inferior to the former, in the sollowing lines:

Ah me the while! ah me! the luckless day, Ah luckless lad! the rather might I say; Ah silly I! more silly than my sheep, Which on the slow'ry plains I once did keep.

How he still charms the ear with these artful repetitions of the epithets; and how significant is the last verse! I defy the most common reader to repeat them, without feeling some motions of compassion.

In the next place I shall rank his Proverbs, in which I formerly observed he excells: For example:

A rolling stone is ever bare of moss;
And, to their cost, green years old proverbs cross.

—He that late lies down, as late will rife,
And sluggard-like, till noon-day snoaring lies.

-Against Ill-luck all cunning fore-sight fails; Whether we sleep or wake, it naught avails.

-Nor fear, from upright fentence, wrong.

Lastly, his elegant Dialect, which alone might prove him the eldest born of Spencer, and our only true Arcadian. I should think it proper for the several writers of Pastoral, to confine themselves to their several Counties. Spencer seems to have been of this opinion: for he hath laid the scene of one of his Pastorals in Wales; where with all the simblicity natural to that part of our island, one sherd bids the other good morrow, in an unusual and elegant manner:

Diggon Davy, I bid hur God-day: Or Diggon hur is, or I mif-fay.

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Diggon answers:

Hur was hur, while it was day-light; But now hur is a most wretched wight, etc.

But the most beautiful example of this kind that I ever met with, is in a very valuable piece which I chanced to find among some old manuscripts, entituled, A Pastoral Ballad: which I think, for its nature and simplicity, may (notwithstanding the modesty of the title) be allowed a perfect Pastoral. It is composed in the Somersetshire dialect, and the names such as are proper to the country people. It may be observed as a further beauty of this Pastoral, the words Nymph, Dryad, Naiad, Fawn, Cupid, or Satyr, are not once mentioned throughout the whole. I shall make no apology for inserting some sew lines of this excellent piece. Cicily breaks thus into the subject, as she is going a milking:

Cicily. Rager, go vetch tha \* Kee, or else tha Zun Will quite be go, bevore c'have half a don.

Roger. Thou shouldst not ax ma tweece, but I've a be To dreve our bull to bull tha Parson's Keee.

It is to be observed, that this whole dialogue formed upon the passion of Fealous; and his mentioning the Parson's Kine naturally revives the jealousy of the shepherdess Cicily, which she express as follows:

Cicily. Ah Rager, Rager, ches was zore avraid,
When in you Vield you kifs'd tha Parson's maid
Is this the love that once to me you zed,
When from the Wake thou brought'st me ginged
bread?

\* That is, the Kine or Cows.

Rog

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Bion,

whose

may be have gi means 1 Roger. Cicily, thou charg'st me valse,--I'll zwear to thee,

Tha Parson's maid is still a maid for me.

In which answer of his, are expressed at once that Spirit of Religion, and that Innocence of the Golden age, so necessary to be observed by all writers of Pastoral.

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At the conclusion of this piece, the author reconciles the Lovers, and ends the Eclogue the most simply in the world:

> So Rager parted vor to vetch tha Kee, And vor her bucket in went Cicily.

lam loth to show my fondness for antiquity so far as to prefer this ancient British author to our preknt English Writers of Pastoral; but I cannot avoid making this obvious remark, that Philips hath hit into the same road with this old West Country Bard of ours.

After all that hath been faid, I hope none can think it any injustice to Mr. Pope that I forbore to mention him as a Pastoral writer; since, upon the whole, he is of the same class with Moschus and Bion, whom we have excluded that rank; and of whose Eclogues, as well as some of Virgil's, it may be said, that (according to the description we have given of this sort of poetry) they are by no means Pastorals, but something better.

Nº. 61.

May 21, 1713.

Primoque-a caede ferarum Incaluisse putem maculatum sanguine ferrum. Ovid.

that mankind are no lefs, in proportion, accountable for the ill use of their dominion over creatures of the lower rank of beings, than for the exercise of tyranny over their own Species. The more entirely the inferior creation is submitted to our power, the more answerable we should seem for our mismanagement of it; and the rather, as the very condition of nature renders these creatures incapable of receiving any recompence in another life for their ill treatment in this.

'Tis observable of those noxious animals, which have qualities most powerful to injure us, that they naturally avoid mankind, and never hurt us unless provoked, or necessitated by hunger. Man, on the other hand, seeks out and pursues even the most inoffensive animals, on purpose to persecute

and destroy them.

Montaigne thinks it some reflection upon human nature itself, that sew people take delight in seeing beasts cares or play together, but almost every one is pleased to see them lacerate and worry one another. I am forry this temper is become almost a distinguishing character of our own nation, from the observation which is made by soriginers of our beloved pastimes, Bear-baiting, Cock-sighting, and the like. We should find it hard to vindicate the destroying of any thing that has life, merely out of wantonness; yet in this principle our children are bred up, and one of the

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first pleasures we allow them, is the licence of inflicting pain upon poor animals: almost as soon as we are fensible what life is ourselves, we make it our sport to take it from other creatures. I cannot but believe a very good use might be made of the fancy which children have for birds and infects. Mr. Locke takes notice of a mother who permitted them to her children, but rewarded or punished them as they treated them well or ill. This was no other than entering them betimes into 2 daily exercise of humanity, and improving their very diversion to a virtue.

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I fancy too, some advantage might be taken of the common notion, that 'tis ominous or unlucky, to destroy some sorts of birds, as Swallows and Martins. This opinion might possibly arise from the confidence these birds seem to put in us by building under our roofs, fo that it is a kind of violation of the laws of hospitality to murder them. As for Robin-red-breafts in particular, 'tis not improbable they owe their fecurity to the old ballad of The Children in the Word. However it be, I don't know, I fay, why this prejudice, well improved and carried as far as it would go, might not be made to conduce to the preservation of many innocent creatures, which are now exposed to all the wantonness of an ignorant barbarity.

There are other animals that have the misfortune, for no manner of reason, to be treated as The conceit common enemies where-ever found. that a Cat has nine lives has cost at least nine lives in ten of the whole race of them: scarce a boy in the streets but has in this point outdone Hercules himself, who was famous for killing a moniter that had but three lives. Whether the unaccountable animofity against this useful domestick may be any cause of the general persecution of Owls (who are a fort of feathered cats) or whether it be only

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Primoque a caede ferarum Incaluisse putem maculatum sanguine ferrum. Ovid.

That mankind are no less, in proportion, accountable for the ill use of their dominion over creatures of the lower rank of beings, than for the exercise of tyranny over their own Species. The more entirely the inferior creation is submitted to our power, the more answerable we should seem for our mismanagement of it; and the rather, as the very condition of nature renders these creatures incapable of receiving any recompence in another life for their ill treatment in this.

'Tis observable of those noxious animals, which have qualities most powerful to injure us, that they naturally avoid mankind, and never hurt us unless provoked, or necessitated by hunger. Man, on the other hand, seeks out and pursues even the most inoffensive animals, on purpose to persecute

and destroy them.

Montaigne thinks it some reflection upon human nature itself, that sew people take delight in seeing beasts cares or play together, but almost every one is pleased to see them lacerate and worry one another. I am forry this temper is become almost a distinguishing character of our own nation, from the observation which is made by sorigners of our beloved pastimes, Bear-baiting, Cock-sighting, and the like. We should find it hard to vindicate the destroying of any thing that has life, merely out of wantonness; yet in this principle our children are bred up, and one of the

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first pleasures we allow them, is the licence of inflicting pain upon poor animals: almost as soon as we are sensible what life is ourselves, we make it our sport to take it from other creatures. I cannot but believe a very good use might be made of the fancy which children have for birds and insects. Mr. Locke takes notice of a mother who permitted them to her children, but rewarded or punished them as they treated them well or ill. This was no other than entering them betimes into a daily exercise of humanity, and improving their very diversion to a virtue.

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I fancy too, some advantage might be taken of the common notion; that 'tis ominous or unlucky, to destroy some sorts of birds, as Swallows and Martins. This opinion might possibly arise from the confidence these birds seem to put in us by building under our roofs, so that it is a kind of violation of the laws of hospitality to murder them. As for Robin-red-breasts in particular, 'tis not improbable they owe their security to the old ballad of The Children in the Word. However it be, I don't know, I say, why this prejudice, well improved and carried as far as it would go, might not be made to conduce to the preservation of many innocent creatures, which are now exposed to all the wantonness of an ignorant barbarity.

There are other animals that have the misfortune, for no manner of reason, to be treated as common enemies where-ever found. The conceit that a Cat has nine lives has cost at least nine lives in ten of the whole race of them: scarce a boy in the streets but has in this point outdone Hercules himself, who was famous for killing a monster that had but three lives. Whether the unaccountable animosity against this useful domestick may be any cause of the general persecution of Owls (who are a fort of feathered cats) or whether it be only

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an unreasonable pique the moderns have taken to a serious countenance, I shall not determine. Tho' I am inclined to believe the former; since I observe the sole reason alledged for the destruction of Frogs is because they are like Toads. Yet amidst all the missortunes of these unfriended creatures, 'tis some happiness that we have not yet taken a fancy to eat them: for should our countrymen refine upon the French never so little, 'tis not to be conceived to what unheard-of torments owls, cats,

and frogs may be yet referved.

When we grow up to men, we have another fuccession of Sanguinary sports; in particular hunting. I dare not attack a diversion which has such authority and custom to support it; but must have leave to be of opinion, that the agitation of that exercise, with the example and number of the chafers, not a little contribute to refift those checks, which compassion would naturally suggest in behalf of the animal purfued. Nor shall I say with Monfieur Fleury, that this sport is a remain of the Gothic barbarity; but I must animadvert upon a certain custom yet in use with us, and barbarous enough to be derived from the Goths, or even the Scythians: I mean that favage compliment our huntimen pass upon Ladies of quality, who are present at the death of a Stag, when they put the knife in their hands to cut the throat of a helplels, trembling and weeping creature.

#### Questuque cruentus, Atque Imploranti similis.

But if our sports are destructive, our gluttony is more so, and in a more inhuman manner. Lobsters roasted alive, Pigs whipp'd to death, Fowls sewed up, are testimonies of our outragious luxury. Those, who (as Seneca expresses it) divide their

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their lives betwixt an anxious conscience, and a nauseated stomach, have a just reward of their gluttony in the diseases it brings with it: for human
savages, like other wild beasts, find snares and poison in the provisions of life, and are allured by
their appetite to their destruction. I know nothing
more shocking, or horrid, than the prospect of
one of their kitchins covered with blood, and filled with the cries of creatures expiring in tortures.
It gives one an image of a Giant's den in a romance
bestraw'd with the scattered heads and mangled
limbs of those who were slain by his cruelty.

limbs of those who were slain by his cruelty.

The excellent Plutarch (who has more strokes of good-nature in his writings than I remember in any author) cites a saying of Cato to this effect:

"That 'tis no easy task to preach to the belly "which has no ears. Yet if (says he) we are assumed to be so out of fashion as not to offend, "let us at least offend with some discretion and

" let us at least offend with some discretion and " measure. If we kill an animal for our provi-" son, let us do it with the meltings of somes."

" fion, let us do it with the meltings of compaf-" fion, and without tormenting it. Let us confi-

" der, that 'tis in its own nature cruelty to put a " living creature to death; we at least destroy a

" foul that has fense and perception." In the life of Cato the Censor, he takes occasion from the severe disposition of that man to discourse in this

vere disposition of that man to discourse in this manner: "It ought to be esteemed a happiness to "mankind, that our humanity has a wider sphere

" to exert itself in, than bare justice. It is no more "than the obligation of our very birth to practife

" than the obligation of our very birth to practife " equity to our own kind; but humanity may be

" extended thro' the whole order of creatures, " even to the meanest: such actions of charity

" are the over-flowings of a mild good nature on all

" below us. It is certainly the part of a well-na" tured man to take care of his horses and dogs,

" not only in expectation of their labour while they

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livide their they are foals and whelps, but even when their old age has made them incapable of fervice."

History tells us of a wife and polite nation, that rejected a person of the first quality, who stood for a judiciary office, only because he had been obferved in his youth to take pleasure in tearing and murdering of birds. And of another, that expelled a man out of the fenate for dashing a bird against the ground which had taken shelter in his Every one knows how remarkable the Turks are for their humanity in this kind. I remember an Arabian author, who has written a treatife to flew, how far a man, supposed to have fubfisted in a desert island, without any instruction, or fo much as the fight of any other man, may, by the pure light of nature, attain the knowledge of philosophy and virtue. One of the first things he makes him observe is, that universal benevolence of nature in the protection and prefervation of its creatures. In imitation of which, the first act of virtue he thinks his felf-taught philosopher would of course fall into is, to relieve and affift all the animals about him in their wants and diffresses.

Ovid has some very tender and pathetick lines applicable to this occasion:

Quid meruistis, over, placidum pecus, inque tezendos Natum homines, p'eno quæ fertis in ubere nestar? Notia quæ nobis vestras velamina lanas Præbetis; vitaque magis quam morte juvatis. Quid meruere boves, animal sine fraude dolisque, Innocuum, simplex, natum tolerare labores? Immemor est demum, nec frugum munere dignus, Qui potuit, curvi dempto modo pondere aratri, Ruricolam mastare suum---

Quam male consuevit, quam se parat ille cruori Impius humano, vituli qui guttura cultro

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Rumpit, et immotas præbet mugitibus aures! Aut qui vagitus similes puerilibus hadum Edentem jugulare potest!----

Perhaps that voice or cry fo nearly refembling the human, with which providence has endued fo many different animals, might purposely be given them to move our pity, and prevent those cruelties we are too apt to inflict on our fellow creatures.

There is a passage in the book of Jonas, when God declares his unwillingness to destroy Nineveh, where, methinks, that compassion of the Creator, which extends to the meanest rank of his creatures. is expressed with wonderful tenderness--- Should " not I spare Nineveh the great city, wherein are " more than fixfcore thousand persons -- And also " much cattle?" And we have in Deuteronomy a precept of great good nature of this fort, with a bleffing in form annexed to it in those words: " If " thou shalt find a bird's nest in the way, thou " shalt not take the dam with the young: But " thou shalt in any wife let the dam go, that it " may be well with thee, and that thou may'ft " prolong thy days."

To conclude, there is certainly a degree of gratitude owing to those animals that serve us; as for fuch as are mortal or noxious, we have a right to destroy them; and for those that are neither of advantage or prejudice to us, the common enjoyment of life is what I cannot think we ought to deprive

them of.

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This whole matter, with regard to each of these confiderations, is fet in a very agreeable light in one of the Persian fables of Pilpay, with which I shall end this paper.

A traveller paffing thro' a thicket, and feeing a few sparks of a fire, which some passengers had kindled as they went that way before, made up to

it. On a fudden the sparks caught hold of a bush. in the midst of which lay an adder, and set it in flames. The adder intreated the traveller's affiftance, who tying a bag to the end of his staff, reached it, and drew him out: he then bid him go where he pleafed, but never more be hurtful to men, fince he owed his life to a man's compaffion. The adder, however, prepared to fling him, and when he expostulated how unjust it was to retaliate good with evil, I shall do no more (faid the adder) than what you men practice every day, whose cufrom it is to requite benefits with ingratitude. If you can deny this truth, let us refer it to the first we meet. The man confented, and feeing a Tree, put the question to it, in what manner a good turn was to be recompenced? If you mean according to the usage of Men (reply'd the Tree) by its contrary. I have been standing here these hundred years to protect them from the fcorching fun, and in requital they have cut down my branches, and are going to faw my body into planks. Upon this the adder infulting the man, he appealed to a fecond evidence, which was granted, and immediately they met a Cow. The fame demand was made, and much the fame answer given, that among men it was certainly fo: I know it, faid the Cow, by woful experience; for I have ferved a man this long time with milk, butter and cheefe, and brought him besides a Calf every year: but now I am old, he turns me into this pasture, with design to sell me to a butcher, who will shortly make an end of me. The traveller upon this stood confounded, but defired of courtefy one trial more, to be finally judged by the next beafts they should meet. This happened to be the Fox, who upon hearing the flory in all its circumstances, could not be perfuaded it was possible for the adder to get into so narrow a bag. The adder to convince him went in

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in again; the Fox told the man he had now his enemy in his power, and with that he fastened the bag, and crushed him to pieces.

Nº 91.

June 25, 1713.

inest sua gratia parvis.

VIRG.

#### To NESTOR IRONSIDE, Efg;

SIR,

" T Remember a faying of yours concerning per-

" fons in low circumstances of stature, that their " littleness would hardly be taken notice of, if they

" did not manifest a consciousness of it themselves

" in all their behaviour. Indeed the observation

" that no man is ridiculous for being what he is, " but only for the affectation of being fomething

" more, is equally true in regard to the mind and

" the body.

" I question not but it will be pleasing to you " to hear, that a fett of us have formed a fociety,

" who are fworn to dare to be fhort, and boldly

" bear out the dignity of littleness under the noses

" of those enormous engrossers of manhood, those

"hyperbolical monsters of the Species, the tall

" fellows that overlook us.

"The day of our institution was the tenth of

" December, being the shortest of the year, on

" which we are to hold an annual Feaft over a

" dish of Shrimps.

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"The place we have chosen for this meeting is

" in the little Piazza, not without an eye to the " neighbourhood of Mr. Powel's Opera, for the

performers

" performers of which, we have, as becomes us,

" a brotherly affection.

"At our first resort hither, an old woman

" brought her fon to the Club Room, desiring he might be educated in this School, because she

" faw here were finer Boys than ordinary. How-

" ever, this ascident no way discouraged our defigns. We began with sending invitations to

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those of a stature not exceeding five foot, to re-

of pair to our assembly; but the greater part re-

"turned excuses, or pretended they were not qua-

" lified.

" One faid, he was indeed but five foot at pre-

" fent, but represented that he should soon exceed

"that proportion, his perriwig-maker and fhoemaker having lately promifed him three inches

" more betwixt them.

"Another alledged, he was so unfortunate as to have one leg shorter than the other, and who-

ever had determined his stature to five foot, had

" taken him at a difadvantage; for when he was

" mounted on the other leg, he was at least five

" foot two inches and a half.

"There were some who questioned the exactness

" of our measures, and others instead of complying, returned us informations of people yet shorter

"than themselves. In a word, almost every one

" recommended fome neighbour or acquaintance,

" recommended tome neighbour or acquaintance, whom he was willing we should look upon to

66 be less than he. We were not a little asham'd,

that those who are past the years of growth,

" and whose beards pronounce them men, should

" be guilty of as many unfair tricks, in this point,
as the most aspiring children when they are

ee meafured.

"We therefore proceeded to fit up the Club-

« Room, and provide conveniencies for our ac-

commodation. In the first place we caused a

" total removal of all the chairs, stools, and tables, which had ferved the gross of mankind for many

" years.

"The disadvantages we had undergone while we made use of these, were unspeakable. The President's whole body was sunk in the elbowchair, and when his arms were spread over it, he appeared (to the great lessening of his dignity) like a child in a go-cart: It was also so
wide in the seat, as to give a wag occasion of
faying, that, notwithstanding the President sate
in it, there was a Sede Vacante.

"The table was so high, that one who came by chance to the door, seeing our chins just above the pewter dishes, took us for a circle of men that sate ready to be shaved, and sent in half a

" dozen Barbers.

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"Another time, one of the Club spoke in a ludicrous manner of the President, imagining he
had been absent, when he was only eclipsed by
a slask of Florence, which stood on the table in

" a parallel line before his face.

"We therefore new furnished the room in all "respects proportionably to us; and had the door made lower, so as to admit no man of above five foot high without brushing his foretop, which whoever does is utterly unqualified to sit among us.

Some of the Statutes of the Club are as follow.

"I. If it be proved upon any member, though never fo duly qualified, that he strives as much as possible to get above his size, by stretching, cocking, or the like; or that he hath stood on tiptoe in a crowd, with design to be taken for as tall a man as the rest; or hath privily conveyed any large book, cricket, or other device under him

him to exalt him on his feat: every fuch offender thall be fentenced to walk in pumps for a whole

cc month.

"II. If any member shall take advantage from the fulness or length of his wig, or any part of his dress, or the immoderate extent of his hat, or otherwise, to seem larger or higher than he is, it is ordered, he shall wear red heels to his shoes, and a red seather in his hat; which may apparently mark and set bounds to the extremities of

" his fmall dimension, that all people may readily
find him out between his hat and his shoes.

" III. If any member shall purchase a horse for

"his own riding, above fourteen hands and a half in height; that horse shall forthwith be fold, a scotch collegest hought in its flead for him and

"Scotch galloway bought in its flead for him, and the overplus of the money shall treat the Club.

"IV. If any member, in direct contradiction to the fundamental laws of the Society, shall wear the heels of his shoes exceeding one inch

wear the neels of his moes exceeding one inch and half; it shall be interpreted as an open re-

" nunciation of littleness, and the criminal shall

"inftantly be expelled. Note, the form to be used in expelling a member shall be in these words;

Go from among us, and be tall if you can!"

"It is the unanimous opinion of our whole fociety, that fince the race of mankind is granted to have decreased in stature, from the beginning

"to this present, it is the intent of Nature itself,

" that men should be little; and we believe, that

" all human kind shall at last grow down to per-

" fection, that is to fay, be reduced to our own

" measure."

Nº. 92.

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June 26, 1713.

Homunculi quanti funt, cum recogito ! PLAUT.

### To NESTOR IRONSIDE, Efq;

"YOU are now acquainted with the nature and defign of our institution; the Cha"racter of the members, and the topicks of our Conversation, are what remain for the subject of this Epistle.

"The most eminent persons of our assembly " are a little Poet, a little Lover, a little Politician, " and a little Heroe. The first of these, Dick "Diffick by name, we have elected President: " not only as he is the shortest of us all, but be-" cause he has entertained so just a sense of his " flature, as to go generally in black, that he may "appear yet less. Nay, to that perfection is he " arrived, that he stoops as he walks. The figure " of the man is odd enough; he is a lively little " creature, with long arms and legs: a Spider is " no ill emblem of him: he has been taken at a " distance for a small Windmill. But indeed what " principally moved us in his favour was his ta-" lent in Poetry, for he hath promifed to under-" take a long work in short verse to celebrate the " heroes of our fize. He has entertained fo great " a respect for Statius, on the score of that line,

#### Major in exiguo regnabat corpore virtus,

"that he once defigned to translate the whole "Thebaid for the sake of little Tydeus.

"Tom Tiptoe, a dapper black fellow, is the most gallant lover of the age. He is particular
† U "ly

" ly nice in his habiliments; and to the end ju-" flice may be done him that way, constantly, employs the same artist who makes attire for the " neighb'ring Princes and Ladies of quality at Mr. The vivacity of his temper inclines " Powel's. in him fometimes to boast of the favours of the 66 Fair. He was t'other night excusing his absence " from the club on account of an affignation with " a Lady (and, as he had the vanity to tell us, a " tall one too) who had confented to the full accomplishment of his defires that evening: But " one of the company, who was his confident, " affured us the was a woman of humour, and " made the agreement on this condition, that his

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" toe should be tied to hers. " Our Politician is a person of real gravity, and " professed wisdom: Gravity in a man of this size, " compared with that of one of ordinary bulk, appears like the gravity of a Cat compared with "that of a Lion. This gentleman is accustomed to talk to himself, and was once over-heard to " compare his own person to a little cabinet, " wherein are locked up all the secrets of state, " and refined schemes of Princes. His face is pale " and meagre, which proceeds from much watch-" ing and studying for the welfare of Europe, which " is also thought to have stinted his growth: for " he hath destroyed his own constitution with tak-" ing care of that of the nation. He is what "Monf. Balzac calls, a great Distiller of the maxims of Tacitus: when he speaks, it is slowly, " and word by word, as one that is loth to enrich " you too fast with his observations; like a lim-" beck that gives you, drop by drop, an extract " of the little that is in it.

"The last I shall mention is Tim. Tuck, the "Hero. He is particularly remarkable for the " length of his Sword, which interfects his per-

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"fon in a cross line, and makes him appear not unlike a Fly that the boys have run a pin thro', and set a walking. He once challenged a tall fellow for giving him a blow on the pate with his elbow, as he passed along the street. But what he especially values himself upon is, that in all the campaigns he has made, he never once duck'd at the whizz of a cannon ball. Tim. was full as large at fourteen years old as he is now. This we are tender of mentioning, your little Heroes being generally cholerick.

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"These are the gentlemen that most enliven " our conversation. The discourse generally turns " upon fuch accidents, whether fortunate or un-" fortunate, as are daily occasioned by our fize: " these we faithfully communicate, either as mat-" ter of mirth, or of confolation to each other. "The President had lately an unlucky fall, being " unable to keep his legs on a ftormy day; where-" upon he informed us it was no new difafter, but " the fame a certain ancient Poet had been subject " to; who is recorded to have been fo light that " he was obliged to poize himself against the wind, " with lead on one fide, and his own works on The Lover confest the other night "that he had been cured of love to a tall woman, " by reading over the legend of Ragotine in Scar-" ron, with his tea, three mornings fucceffively. "Our Hero rarely acquaints us with any of his " unsuccessful adventures: and as for the Politi " an, he declares himself an utter enemy to all " kind of burlesque, so will never discompose the " austerity of his aspect by laughing at our adven-" tures, much less discover any of his own in this " ludicrous light. Whatever he tells of any ac-" cidents that befal him, is by way of complaint, " nor is he ever laugh'd at but in his Absence.

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We are likewise particularly careful to com-" municate in the club all fuch passages of history, or characters of illustrious personages, as any " way reflect honour on little men. Tim. Tuck " having but just reading enough for a military man, perpetually entertains us with the fame " stories, of little David that conquered the mighty "Goliah, and little Luxembourg that made Louis " xiv. a grand Monarque, never forgetting little " Alexander the great. Dick Diffick celebrates " the exceeding humanity of Augustus, who called Horace lepidissimum homunciolum; and is won-" derfully pleafed with Voiture and Scarron, for " having fo well described their diminutive forms to posterity. He is peremptorily of opinion, " against a great Reader and all his adherents, that "Æsop was not a jot properer or handsomer than " he is represented by the common pictures. But "the Soldier believes with the learned person " above-mentioned; for he thinks none but an " impudent tall author could be guilty of fuch an " unmannerly piece of fatire on little warriors, as " his Battle of the Mouse and the Frog. The "Politician is very proud of a certain King of " Egypt, called Bocchor, who, as Diodorus af-" fures us, was a person of a very low stature, but " far exceeded all that went before him in difcre-" tion and politicks. " As I am Secretary to the club, 'tis my busi-" nefs, whenever we meet, to take minutes of the " transactions: this has enabled me to fend you

the foregoing particulars, as I may hereafter other " memoirs. We have spies appointed in every " quarter of the town, to give us informations of " the misbehaviour of such refractory persons as re-" fuse to be subject to our statutes. Whatsoever

" afpiring practices any of these our people shall " be guilty of in their Amours, fingle Combats,

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" or any indirect means to manhood, we shall certainly be acquainted with, and publish to the world, for their punishment and reformation. For the President has granted me the sole propriety of exposing and shewing to the town all such intractable Dwarfs, whose circumstances exempt them from being carried about in Boxes: referving only to himself, as the right of a Poet, those smart characters that will shine in Epigrams. Venerable Nestor, I salute you in the name of the club.

BOB. SHORT, Secretary.

Nº. 173.

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September 29, 1713.

Nec fera comantem

Narcissum, aut slexi tacuissem vimen Acanthi,

Pallentesque hederas, et amantes littora myrtos.

Virg.

I Lately took a particular friend of mine to my house in the country, not without some apprehension, that it could afford little entertainment to a man of his polite taste, particularly in architecture and gardening, who had so long been conversant with all that is beautiful and great in either. But it was a pleasant surprize to me, to hear him often declare he had sound in my little retirement that beauty which he always thought wanting in the most celebrated seats (or, if you will, Villa's) of the nation. This he described to me in those verses with which Martial begins one of his epigrams:

Baiana

Baiana nostri villa, Basse, Faustini, Non otiosis ordinata myrtetis, Viduaque platano, tonsilique buxeto, Ingrata lati spatia detinet campi; Sed rure vero, barbaroque lætatur.

There is certainly something in the amiable simplicity of unadorned Nature, that spreads over the mind a more noble fort of tranquillity, and a lostier sensation of pleasure, than can be raised from

the nicer scenes of art.

This was the taste of the Ancients in their gardens, as we may discover from the descriptions extant of them. The two most celebrated wits of the world have each of them left us a particular picture of a garden; wherein those great masters being wholly unconfined, and painting at pleasure, may be thought to have given a full idea of what they esteemed most excellent in this way. These (one may observe) consist intirely of the useful part of horticulture, fruit trees, herbs, water, etc. The pieces I am speaking of are Virgil's account of the garden of the old Corycian, and Homer's of that of Alcinous in the seventh Odyssey, to which I refer the reader.

Sir William Temple has remarked, that this garden of Homer contains all the justest rules and provisions which can go toward composing the best gardens. Its extent was four Acres, which, in those times of simplicity, was looked upon as a large one, even for a Prince. It was inclosed all round for defence; and for conveniency joined close to the gates of the Palace.

He mentions next the Trees, which were standards, and suffered to grow to their full height. The fine description of the Fruits that never failed, and the eternal Zephyrs, is only a more noble and poetical way of expressing the continual suc-

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cession of one fruit after another throughout the

The Vineyard seems to have been a plantation distinct from the Garden; as also the beds of Greens mentioned afterwards at the extremity of the inclosure, in the usual place of our Kitchen Gardens.

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The two Fountains are disposed very remarkably. They rose within the inclosure, and were brought in by conduits or ducts; one of them to water all parts of the gardens, and the other underneath the Palace into the Town, for the service of the publick.

How contrary to this simplicity is the modern practice of gardening? We seem to make it our study to recede from Nature, not only in the various tonsure of greens into the most regular and formal shapes, but even in monstrous attempts beyond the reach of the art itself: we run into sculpture, and are yet better pleased to have our Trees in the most aukward sigures of men and animals, than in the most regular of their own.

Hinc et nexilibus videas e frondibus hortos, Implexos late muros, et moenia circum Porrigere, et latas e ramis surgere turres; Deflexam et myrtum in puppes, atque ærea rostra: In buxisque undare fretum, atque e rore rudentes. Parte alia frondere suis tentoria castris; Scutaque, spiculaque, et jaculantia citria vallos.

I believe it is no wrong observation, that perfons of genius, and those who are most capable of art, are always most fond of nature; as such are chiefly sensible, that all art consists in the imitation and study of nature: On the contrary, people of the common level of understanding are principally delighted with the little niceties and santassical operations of art, and constantly think that finest ‡ U 4 which which is least natural. A Citizen is no sooner proprietor of a couple of Yews, but he entertains thoughts of erecting them into Giants, like those of Guildhall. I know an eminent Cook, who beautified his country seat with a Coronation-dinner in greens, where you see the Champion sourishing on horseback at one end of the table, and

the Queen in perpetual youth at the other.

For the benefit of all my loving countrymen of this curious taste, I shall here publish a catalogue of Greens to be disposed of by an eminent Town-Gardiner, who has lately applied to me upon this head. He represents, that for the advancement of a politer fort of ornament in the Villa's and Gardens adjacent to this great city, and in order to distinguish those places from the meer barbarous countries of gross nature, the world stands much in need of a virtuoso Gardiner, who has a turn to sculpture, and is thereby capable of improving upon the ancients, in the imagery of Ever-greens. I proceed to his catalogue.

Adam and Eve in Yew; Adam a little shattered by the fall of the Tree of Knowledge in the great storm; Eve and the Serpent very flourishing.

Noah's ark in Holly, the ribs a little damaged for want of water.

The Tower of Babel, not yet finished.

St. George in Box; his arm scarce long enough, but will be in a condition to stick the Dragon by next April.

A green Dragon of the same, with a tail of Ground-

Ivy for the present.

N. B. These two not to be fold separately.

Edward the Black Prince in Cypress.

A Laurustine Bear in Blossom, with a Juniper Hunter in Berries.

A pair of Giants, stunted, to be fold cheap.

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A Queen Elizabeth in Phyllirea, a little inclining to the green fickness, but of full growth.

Another Queen Elizabeth in Myrtle, which was very forward, but miscarried by being too near a Savine.

An old Maid of honour in Wormwood.

A topping Ben. Johnson in Laurel.

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Divers eminent modern Poets in Bays, somewhat blighted, to be disposed of a pennyworth.

A quick-fet Hog shot up into a Porcupine, by being forgot a week in rainy weather.

A Lavender Pigg, with Sage growing in his belly. A pair of Maidenheads in Firr, in great forwardness.

He also cutteth family pieces of men, women, and children, so that any gentleman may have his lady's effigies in Myrtle, or his own in Horn-beam. Thy Wife shall be as the fruitful Vine, and thy Children as Olive-branches round thy table.

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# PREFACE

TO

## HOMER'S ILIAD.

HOMER is universally allowed to have had the greatest Invention of any writer whatever. The praise of Judgment Virgil has justly contested with him, and others may have their pretenfions as to particular excellencies; but his Invention remains yet unrival'd. Nor is it a wonder if he has ever been acknowledged the greatest of poets, who most excelled in that which is the very foundation of poetry. It is the invention that in different degrees distinguishes all great Genius's: The utmost stretch of human study, learning, and industry, which master every thing besides, can never attain to this. It furnishes Art with all her materials, and without it, Judgment itself can at best but steal wifely: For Art is only like a prudent theward that lives on managing the riches of Nature. Whatever praises may be given to works of Judgment, there is not even a fingle beauty in them, to which the Invention must not contribute. As in the most regular gardens, Art can only reduce the beauties of Nature to more regularity, and fuch a figure, which the common eye may better take in, and is therefore more entertained with. And perhaps the reason why common Criticks are inclined to prefer a judicious and methodical genius to a great and fruitful one, is, because

because they find it easier for themselves to pursue their observations through an uniform and bounded walk of Art, than to comprehend the vast and various extent of Nature.

Our author's work is a wild paradife, where if we cannot fee all the beauties so distinctly as in an ordered garden, it is only because the number of them is infinitely greater. 'Tis like a copious nursery which contains the seeds and first productions of every kind, out of which those who followed him have but selected some particular plants, each according to his fancy, to cultivate and beautify. If some things are too luxuriant, it is owing to the richness of the soil; and if others are not arrived to perfection or maturity, it is only because they are over-run and opprest by those of a stronger nature.

It is to the strength of this amazing invention we are to attribute that unequall'd fire and rapture, which is so forcible in Homer, that no man of a true poetical spirit is master of himself while he reads him. What he writes, is of the most animated nature imaginable; every thing moves, every thing lives, and is put in action. If a council be called, or a battle fought, you are not coldly informed of what was said or done as from a third person; the reader is hurried out of himself by the force of the Poet's imagination, and turns in one place to a hearer, in another to a spectator. The course of his verses resembles that of the army he describes,

Oi d' de l'our, woel re wood xour maou réposto.

They pour along like a fire that sweeps the whole earth before it. 'Tis however remarkable, that his fancy, which is every where vigorous, is not discovered immediately at the beginning of his poem in its fullest splendor: It grows in the progress both up-

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on himself and others, and becomes on fire like a chariot-wheel, by its own rapidity. Exact dispofition, just thought, correct elocution, polished numbers, may have been found in a thousand; but this poetical fire, this Vivida vis animi, in a very few. Even in works where all those are imperfect or neglected, this can over-power criticism, and make us admire even while we disapprove. Nay, where this appears, though attended with abfurdities, it brightens all the rubbish about it, till we fee nothing but its own splendor. This Fire is discerned in Virgil, but discerned as through a glass, reflected from Homer, more shining than fierce, but every where equal and constant: In Lucan and Statius, it bursts out in sudden, short, and interrupted flashes: In Milton it glows like a furnace kept up to an uncommon ardor by the force of art: In Shakespear, it strikes before we are aware, like an accidental fire from heaven: But in Homer, and in him only, it burns every where clearly, and every where irreliftibly.

I shall here endeavour to show, how this vast Invention exerts itself in a manner superior to that of any poet, through all the main constituent parts of his work, as it is the great and peculiar characteristic which distinguishes him from all other au-

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This strong and ruling faculty was like a powerful star, which in the violence of its course, drew
all things within its vortex. It seemed not enough
to have taken in the whole circle of arts, and the
whole compass of nature to supply his maxims
and reflections; all the inward passions and affections of mankind, to surnish his characters; and
all the outward forms and images of things for
his descriptions; but wanting yet an ampler sphere
to expatiate in, he opened a new and boundless
walk for his imagination, and created a world for
himself

himself in the invention of Fable. That which Aristotle calls the Soul of poetry, was first breathed into it by Homer. I shall begin with considering him in this part, as it is naturally the first, and I speak of it both as it means the design of a poem,

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and as it is taken for fiction.

Fable may be divided into the probable, the allegorical, and the marvellous. The probable fable is the recital of fuch actions as though they did not happen, yet might, in the common course of nature: Or of fuch as though they did, become fables by the additional episodes and manner of telling them. Of this fort is the main flory of an Epic poem, the return of Ulysses, the settlement of the Trojans in Italy, or the like. That of the Iliad is the anger of Achilles, the most short and fingle Subject that ever was chosen by any Poet. Yet this he has supplied with a vaster variety of incidents and events, and crouded with a greater number of councils, speeches, battles, and episodes of all kinds, than are to be found even in those poems whose schemes are of the utmost latitude and irregularity. The action is hurried on with the most vehement spirit, and its whole duration employs not fo much as fifty days. Virgil, for want of fo warm a genius, aided himself by taking in a more extensive subject, as well as a greater length of time, and contracting the design of both Homer's poems into one, which is yet but a fourth part as large as his. The other Epic Poets have used the fame practice, but generally carry'd it fo far as to superinduce a multiplicity of fables, destroy the unity of action, and lose their readers in an unreafonable length of time. Nor is it only in the main defign that they have been unable to add to his invention, but they have followed him in every epifode and part of story. If he has given a regular catalogue of an army, they all draw up their forces

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in the same order. If he has funeral games for Patroclus, Virgil has the fame for Anchifes, and Statius (rather than omit them) destroys the unity of his action for those of Archemorus. If Ulysses visit the shades, the Æneas of Virgil and Scipio of Silius are fent after him. If he be detained from his return by the allurements of Calypso, so is Æneas by Dido, and Rinaldo by Armida. If Achilles be abfent from the army on the score of a quarrel through half the poem, Rinaldo must abfent himself just as long, on the like account. he gives his hero a fuit of celestial armour, Virgil and Taffo make the fame prefent to theirs. Virgil has not only observed this close imitation of Homer, but where he had not led the way, supplied the want from other Greek authors. Thus the flory of Sinon and the taking of Troy was copied (says Macrobius) almost word for word from Pifander, as the Loves of Dido and Aneas are taken from those of Medea and Jason in Apollonius, and feveral others in the fame manner.

To proceed to the allegorical fable: If we reflect upon those innumerable knowledges, those fecrets of nature and physical philosophy, which Homer is generally supposed to have wrapp'd up in his allegories, what a new and ample scene of wonder may this confideration afford us? How fertile will that imagination appear, which was able to clothe all the properties of elements, the qualifications of the mind, the virtues and vices, in forms and perfons; and to introduce them into actions agreeable to the nature of the things they shadowed? This is a field in which no succeeding poets could dispute with Homer; and whatever commendations have been allowed them on this head, are by no means for their invention in having enlarged his circle, but for their judgment in having contracted it. For when the mode of learning changed in following ages, and science was delivered in a plainer manner: it then became as reasonable in the more modern poets to lay it asside, as it was in Homer to make use of it. And perhaps it was no unhappy circumstance for Virgil, that there was not in his time that demand upon him of so great an invention, as might be capable of furnishing all those allegorical parts of a poem.

The marvellous fable includes whatever is fupernatural, and especially the machines of the Gods, He feems the first who brought them into a system of machinery for poetry, and fuch a one as makes its greatest importance and dignity. For we find those authors who have been offended at the literal notion of the Gods, constantly laying their accufation against Homer as the chief support of it. But whatever cause there might be to blame his machines in a philosophical or religious view, they are fo perfect in the poetic, that mankind have been ever fince contented to follow them: None have been able to enlarge the sphere of poetry beyond the limits he has fet: Every attempt of this nature has proved unfuccessful; and after all the various changes of times and religions, his Gods continue to this day the Gods of poetry.

We come now to the characters of his persons: And here we shall find no author has ever drawn so many, with so visible and surprising a variety, or given us such lively and affecting impressions of them. Every one has something so singularly his own, that no painter could have distinguished them more by their features, than the Poet has by their manners. Nothing can be more exact than the distinctions he has observed in the different degrees of virtues and vices. The single quality of courage is wonderfully diversified in the several characters of the Iliad. That of Achilles is surious and intractable; that of Diomede forward, yet listening

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to advice and subject to command: That of Ajax is heavy, and felf-confiding; of Hector active and vigilant: The courage of Agamemnon is inspirited by love of empire and ambition, that of Menelaus mixed with foftness and tenderness for his people: We find in Idomeneus a plain direct foldier, in Sarpedon a gallant and generous one. Nor is this judicious and aftonishing diversity to be found only in the principal quality which constitutes the main of each character, but even in the underparts of it, to which he takes care to give a tincture of that principal one. For example, the main characters of Ulyffes and Neftor confift in wisdom; and they are distinct in this, that the wisdom of one is artificial and various, of the other natural, ofen, and regular. But they have, besides, characters of courage; and this quality also takes a different turn in each from the difference of his prudence: for one in the war depends still upon caution, the other upon experience. It would be endless to produce instances of these kinds. The characters of Virgil are far from striking us in this open manner; they lie in a great degree hidden and undiffinguished, and where they are marked most evidently, affect us not in proportion to those of Homer. His characters of valour are much alike; even that of Turnus feems no way peculiar but as it is in a fuperior degree; and we fee nothing that differences the courage of Mnestheus from that of Sergestus, Cloanthus, or the rest. In like manner it may be remarked of Statius's heroes, that an air of impetuofity runs thro' them all; the fame horrid and lavage courage appears in his Capaneus, Tydeus, Hippomedon, etc. They have a parity of character, which makes them feem brothers of one family. I believe when the reader is led into this track of reflection, if he will purfue it thro' the Epic and Tragic writers, he will be convinced how infi-1 X

infinitely superior in this point the invention of Homer was to that of all others.

The speeches are to be considered as they flow from the characters, being perfect or defective as they agree or disagree with the manners of those who utter them. As there is more variety of characters in the Iliad, so there is of speeches, than in any other poem. Every thing in it has manners (as Aristotle expresses it) that is, every thing is acted or spoken. It is hardly credible in a work of fuch length, how small a number of lines are employed in narration. In Virgil the dramatic part is less in proportion to the narrative; and the speeches often consist of general reflections or thoughts, which might be equally just in any perfon's mouth upon the fame occasion. As many of his persons have no apparent characters, so many of his speeches escape being applied and judged by the rule of propriety. We oftner think of the author himself when we read Virgil, than when we are engaged in Homer: All which are the effects of a colder invention, that interests us less in the action described: Homer makes us hearers, and Virgil leaves us readers.

If in the next place we take a view of the sentiments, the same presiding faculty is eminent in the
sublimity and spirit of his thoughts. Longinus
has given his opinion, that it was in this part Homer principally excelled. What were alone sufficient to prove the grandeur and excellence of his
sentiments in general, is, that they have so remarkable a parity with those of the Scripture: Duport,
in his Gnomologia Homerica, has collected innumerable instances of this fort. And it is with
justice an excellent modern writer allows, that if
Virgil has not so many thoughts that are low and
vulgar, he has not so many that are sublime and
roble; and that the Roman author seldom rises in-

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If we observe his descriptions, images, and similes, we shall find the invention still predominant. To what else can we ascribe that vast comprehension of images of every fort, where we see each circumstance of art, and individual of nature fummoned together, by the extent and fecundity of his imagination; to which all things, in their various views, presented themselves in an instant, and had their impressions taken off to perfection at a heat? Nay, he not only gives us the full profpects of things, but feveral unexpected peculiarities and fide views, unobserved by any Painter but Homer. Nothing is fo furprifing as the descriptions of his battles, which take up no less than half the Iliad, and are supplied with so vast a variety of incidents, that no one bears a likeness to another; fuch different kinds of deaths, that no two heroes are wounded in the same manner; and such a profusion of noble ideas, that every battle riles above the last in greatness, horror, and confusion. It is certain there is not near that number of images and descriptions in any Epic Poet; though every one has affifted himself with a great quantity out of him: And it is evident of Virgil especially, that he has scarce any comparisons which are not drawn from his master.

If we descend from hence to the expression, we see the bright imagination of Homer shining out in the most enlivened forms of it. We acknowledge him the father of poetical diction, the first who taught that language of the Gods to men. His expression is like the colouring of some great masters, which discovers itself to be laid on boldly, and executed with rapidity. It is indeed the strongest and most glowing imaginable, and touched with the greatest spirit. Aristotle had reason to say, He

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was the only poet who had found out living words; there are in him more daring figures and metaphors than in any good author whatever. An arrow is impatient to be on the wing, a weapon thirfls to drink the blood of an enemy, and the like. Yet his expression is never too big for the sense, but justly great in proportion to it. 'Tis the sentiment that swells and fills out the diction, which rises with it, and forms itself about it: And in the same degree that a thought is warmer, an expression will be brighter; as that is more strong, this will become more conspicuous: Like glass in the surnace, which grows to a greater magnitude and refines to a greater clearness, only as the breath within is more powerful, and the heat more intense.

To throw his language more out of profe, Homer feems to have affected the compound epithets. This was a fort of composition peculiarly proper to poetry, not only as it heighten'd the diction, but as it affifted and filled the numbers with greater found and pomp, and likewife conduced in fome measure to thicken the images. On this last confideration I cannot but attribute these also to the fruitfulness of his invention, fince (as he has managed them) they are a fort of fupernumerary pictures of the persons or things to which they are joined. We see the motion of Hector's plumes in the epithet Kogubalons, the landscape of mount Neritus in that of Eirogipunno, and so of others, which particular images could not have been infifted upon fo long as to express them in a description (tho) but of a fingle line) without diverting the reader too much from the principal action or figure. As a Metaphor is a short simile, one of these Epithets is a short description.

Lastly, if we consider his versification, we shall be sensible what a share of praise is due to his in-

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vention in that. He was not fatisfy'd with his language as he found it fettled in any one part of Greece, but fearch'd thro' its differing dialects with this particular view, to beautify and perfect his numbers: He confider'd these as they had a greater mixture of vowels or confonants, and accordingly employed them as the verse required either a greater smoothness or strength. What he most affected was the lonic, which has a peculiar sweetness from its never using contractions, and from its custom of resolving the diphthongs into two syllables; fo as to make the words open themselves with a more spreading and sonorous fluency. With this he mingled the Attic contractions, the broader Doric, and the feebler Æolic, which often rejects its aspirate, or takes off its accent; and compleated this variety by altering some letters with the licence of poetry. Thus his measures, instead of being fetters to his fense, were always in readiness to run along with the warmth of his rapture, and even to give a further representation of his notions, in the correspondence of their founds to what they fignified. Out of all these he has derived that harmony, which makes us confess he had not only the richest head, but the finest ear in the world. This is fo great a truth, that whoever will but confult the tune of his verses, even without understanding them (with the same fort of diligence as we daily fee practifed in the cafe of Italian Operas) will find more fweetness, variety, and majesty of lound, than in any other language or poetry. The beauty of his numbers is allowed by the criticks to be copied but faintly by Virgil himself, though they are so just to ascribe it to the nature of the Latin tongue: Indeed the Greek has some advantages both from the natural found of its words, and the turn and cadence of its verse, which agree with the genius of no other language. Virgil was 1 X 3 very

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very fenfible of this, and used the utmost diligence in working up a more intractable language to whatfoever graces it was capable of; and in particular never failed to bring the found of his line to a beautiful agreement with its fense. If the Grecian poet has not been to frequently celebrated on this account as the Roman, the only reason is, that fewer criticks have understood one language than the other. Dionysius of Halicarnassus has pointed out many of our author's beauties in this kind, in his treatife of the Composition of Words, and others will be taken notice of in the course of my Notes. It fuffices at present to observe of his numbers, that they flow with fo much eafe, as to make one imagine Homer had no other care than to transcribe as fast as the Muses dictated; and at the same time with so much force and inspiriting vigour, that they awaken and raise us like the found of a trumpet. They roll along as a plentiful river, always in motion, and always full; while we are borne away by a tide of verse, the most rapid, and yet the most smooth imaginable.

Thus on whatever fide we contemplate Homer, what principally strikes us is his invention. It is that which forms the character of each part of his work; and accordingly we find it to have made his fable more extensive and copious than any other, his manners more lively and strongly marked, his speeches more affecting and transported, his sentiments more warm and fublime, his images and descriptions more full and animated, his expression more rais'd and daring, and his numbers more rapid and various. I hope, in what has been faid of Virgil, with regard to any of these heads, I have no way derogated from his character. Nothing is more abfurd or endless, than the common method of comparing eminent writers by an oppolition

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position of particular passages in them, and forming a judgment from thence of their merit upon the whole. We ought to have a certain knowledge of the principal character and distinguishing excellence of each: It is in that we are to confider him, and in proportion to his degree in that we are to admire him. No author or man ever excelled all the world in more than one faculty; and as Homer has done this in invention, Virgil has in judgment. Not that we are to think Homer wanted judgment, because Virgil had it in a more eminent degree; or that Virgil wanted invention, because Homer possest a larger share of it: Each of thefe great authors had more of both than perhaps any man befides, and are only faid to have less in comparison with one another. Homer was the greater genius, Virgil the better artist. In one we most admire the man, in the other the work. Homer hurries and transports us with a commanding impetuofity. Virgil leads us with an attractive majesty: Homer scatters with a generous profusion, Virgil bestows with a careful magnificence: Homer, like the Nile, pours out his riches with a boundless overflow; Virgil, like a river in its banks, with a gentle and constant stream. When we behold their battles, methinks the two Poets resemble the Heroes they celebrate: Homer, boundless and irrefistible as Achilles, bears all before him, and thines more and more as the tumult increases; Virgil, calmly daring like Æneas, appears undisturbed in the midst of the action; disposes all about him, and conquers with tranquillity. And when we look upon their machines, Homer feems like his own Jupiter in his terrors, shaking Olympus, cattering the lightnings, and firing the Heavens; Virgil, like the same power in his benevolence, counfelling with the Gods, laying plans for empires, and regularly ordering his whole creation. But 1 X 4

But after all, it is with great parts as with great virtues, they naturally border on for imperfection; and it is often hard to distinguish exactly where the virtue ends, or the fault begins. prudence may fometimes fink to fuspicion, so may a great judgment decline to coldness; and as magnanimity may run up to profusion or extravagance, fo may a great invention to redundancy or wildness. If we look upon Homer in this view, we shall perceive the chief objections against him to proceed from fo noble a cause as the excess of this fa-

Among these we may reckon some of his marvellous fictions, upon which fo much criticism has been spent, as surpassing all the bounds of probability. Perhaps it may be with great and superior fouls, as with gigantick bodies, which exerting themselves with unusual strength, exceed what is commonly thought the due proportion of parts, to become miracles in the whole; and like the old heroes of that make, commit fomething near extravagance, amidst a series of glorious and inimitable performances. Thus Homer has his speaking horses, and Virgil his myrtles distilling blood, where the latter has not fo much as contrived the easy intervention of a Deity to fave the probability.

It is owing to the fame vast invention, that his Similes have been thought too exuberant and full of circumstances. The force of this faculty is feen in nothing more, than in its inability to confine itself to that fingle circumstance upon which the comparison is grounded: It runs out into embellishments of additional images, which however are so managed as not to overpower the main one. His fimiles are like pictures, where the principal figure has not only its proportion given agreeable to the original, but is also set off with occasional ornaments and prospects. The same will account

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for his manner of heaping a number of comparifons together in one breath, when his fancy fuggested to him at once so many various and correspondent images. The reader will easily extend this observation to more objections of the same kind.

If there are others which feem rather to charge him with a defect or narrowness of genius, than an excess of it; those seeming defects will be found upon examination to proceed wholly from the nature of the times he lived in. Such are his groffer representations of the Gods, and the vicious and imperfect manners of his Heroes, which will be treated of in the following \* Esfay: But I must here speak a word of the latter, as it is a point generally carried into extremes, both by the censurers and defenders of Homer. It must be a strange partiality to antiquity, to think with Madam Dacier, "that + those times and manners are so much " the more excellent, as they are more contrary " to ours." Who can be fo prejudiced in their favour as to magnify the felicity of those ages, when a spirit of revenge and cruelty, joined with the practice of rapine and robbery, reign'd thro' the world; when no mercy was shown but for the fake of lucre, when the greatest Princes were put to the fword, and their wives and daughters made flaves and concubines? On the other fide, I would not be fo delicate as those modern critics, who are shocked at the servile offices and mean employments in which we fometimes fee the Heroes of Homer engaged. There is a pleasure in taking a view of that fimplicity in opposition to the luxury of fucceeding ages, in beholding Monarchs without their guards, Princes tending their flocks, and

<sup>\*</sup> See the Articles of Theology and Morality, in the third part of the Essay.

<sup>+</sup> Preface to her Homer.

Princesses drawing water from the springs. When we read Homer, we ought to resect that we are reading the most ancient author in the heathen world; and those who consider him in this light, will double their pleasure in the perusal of him. Let them think they are growing acquainted with nations and people that are now no more; that they are stepping almost three thousand years back into the remotest Antiquity, and entertaining themselves with a clear and surprising vision of things no where else to be found, the only true mirrour of that ancient world. By this means alone their greatest obstacles will vanish; and what usually creates their dislike, will become a satisfaction.

This confideration may further serve to answer for the constant use of the same epithets to his Gods and Heroes, fuch as the far-darting Phoebus, the blue-ey'd Pallas, the fwift-footed Achilles, etc. which some have censured as impertinent and tediously repeated. Those of the Gods depended upon the powers and offices then believ'd to belong to them, and had contracted a weight and veneration from the rites and folemn devotions in which they were used: they were a fort of attributes with which it was a matter of religion to falute them on all occasions, and which it was an irreverence to omit. As for the epithets of great men, Monf. Boileau is of opinion, that they were in the nature of Surnames, and repeated as fuch; for the Greeks having no names derived from their fathers, were obliged to add fome other diffinction of each person; either naming his parents expresly, or his place of birth, profession, or the like: As Alexander the fon of Philip, Herodotus of Halicarnassus, Diogenes the Cynic, etc. Homer therefore complying with the custom of his country, used such distinctive additions as better agreed with poetry. And indeed we have fomething

thing name ward If ye priet conje diffe braz other Tro of J amo they God of a then

qual mer. yet of t inju muc **fupe** One para hear ratio ougl for in th mor fam the the try thing parallel to these in modern times, such as the names of Harold Harefoot, Edmund Ironfide, Edward Long-shanks, Edward the Black Prince, etc. If yet this be thought to account better for the propriety than for the repetition, I shall add a further conjecture. Hefiod, dividing the world into its different ages, has placed a fourth age between the brazen and the iron one, of Heroes difinet from other men, a divine race, who fought at Thebes and Troy, are called Demi-Gods, and live by the care of Jupiter in the islands of the blessed \*. Now among the divine honours which were paid them, they might have this also in common with the Gods, not to be mentioned without the folemnity of an epithet, and fuch as might be acceptable to them by its celebrating their families, actions, or qualities.

What other cavils have been raifed against Homer, are fuch as hardly deferve a reply, but will vet be taken notice of as they occur in the course of the work. Many have been occasioned by an injudicious endeavour to exalt Virgil; which is much the same, as if one should think to raise the superstructure by undermining the foundation: One would imagine by the whole course of their parallels, that these Criticks never so much as heard of Homer's having written first; a consideration which whoever compares thefe two Poets, ought to have always in his eye. Some accuse him for the fame things which they overlook or praife in the other; as when they prefer the fable and moral of the Æneis to those of the Iliad, for the fame reasons which might set the Odyssey above the Æneis: as that the Hero is a wifer man; and the action of the one more beneficial to his country than that of the other: Or else they blame him

<sup>\*</sup> Hesiod, Op. et Dier. lib. i. v. 155, etc.

for not doing what he never defigned; as because Achilles is not as good and perfect a prince as Æneas, when the very moral of his poem required a contrary character: It is thus that Rapin judges in his comparison of Homer and Virgil. Others felect those particular passages of Homer, which are not fo laboured as fome that Virgil drew out of them: This is the whole management of Scaliger in his Poetice. Others quarrel with what they take for low and mean expressions, sometimes thro' a false delicacy and refinement, oftner from an ignorance of the graces of the original; and then triumph in the aukwardness of their own translations: This is the conduct of Perault in his Parallels. Laftly, there are others, who, pretending to a fairer proceeding, distinguish between the personal merit of Homer, and that of his work; but when they come to affign the causes of the great reputation of the Iliad, they found it upon the ignorance of his times, and the prejudice of those that followed: And in pursuance of this principle, they make those accidents (such as the contention of the cities, etc.) to be the causes of his fame, which were in reality the consequences of his merit. The fame might as well be faid of Virgil, or any great author, whose general character will infallibly raife many cafual additions to their This is the method of Monf. de la Motte; who yet confesses upon the whole, that in whatever age Homer had lived, he must have been the greatest poet of his nation, and that he may be faid in this sense to be the master even of those who furpass'd him.

In all these objections we see nothing that contradicts his title to the honour of the chief *Invention*; and as long as this (which is indeed the characteristic of Poetry itself) remains unequal'd by his followers, he still continues superior to them.

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A cooler judgment may commit fewer faults, and be more approved in the eyes of one fort of Criticks: but that warmth of fancy will carry the loudest and most universal applauses, which holds the heart of a reader under the strongest enchantment. Homer not only appears the Inventor of poetry, but excells all the inventors of other arts in this. that he has fwallow'd up the honour of those who fucceeded him. What he has done admitted no increase, it only left room for contraction or regulation. He shewed all the stretch of fancy at once; and if he has failed in some of his flights, it was but because he attempted every thing. A work of this kind feems like a mighty Tree which rifes from the most vigorous feed, is improved with industry, flourishes, and produces the finest fruit; nature and art conspire to raise it; pleasure and profit join to make it valuable: and they who find the justest faults, have only faid, that a few branches (which run luxuriant thro' a richness of nature) might be lopp'd into form to give it a more regular appearance.

Having now spoken of the beauties and defects of the original, it remains to treat of the translation, with the same view to the chief characteristic. As far as that is feen in the main parts of the Poem, fuch as the fable, manners, and fentiments, no translator can prejudice it but by wilful omiffions or contractions. As it also breaks out in every particular image, description, and simile; whoever leffens or too much foftens those, takes off from this chief character. It is the first grand duty of an interpreter to give his author entire and unmaim'd; and for the rest, the diction and versisication only are his proper province; fince thefe must be his own, but the others he is to take as he finds them. It

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It should then be consider'd what methods may afford fome equivalent in our language for the graces of these in the Greek. It is certain no literal translation can be just to an excellent original in a fuperior language: but it is a great mistake to imagine (as many have done) that a rash paraphrase can make amends for this general defect; which is no less in danger to lose the spirit of an ancient, by deviating into the modern manners of expression. If there be sometimes a darkness, there is often a light in antiquity, which nothing better preferves than a version almost literal. I know no liberties one ought to take, but those which are necessary for transfusing the spirit of the original, and supporting the poetical style of the translation: And I will venture to fay, there have not been more men missed in former times by a servile dull adherence to the letter, than have been deluded in ours by a chimerical infolent hope of raifing and improving their author. It is not to be doubted that the fire of the poem is what a translator should principally regard, as it is most likely to expire in his managing: However, it is his fafest way to be content with preferving this to his utmost in the whole, without endeavouring to be more than he finds his author is, in any particular place. 'Tis a great fecret in writing to know when to be plain, and when poetical and figurative; and it is what Homer will teach us, if we will but follow modefly in his footsteps. Where his diction is bold and lofty, let us raise ours as high as we can; but where his is plain and humble, we ought not to be deterr'd from imitating him by the fear of incurring the censure of a mere English Critick. Nothing that belongs to Homer feems to have been more commonly mistaken than the just pitch of his style: Some of his translators having swelled into fustian in a proud confidence of the sublime; others others funk into flatness in a cold and timorous notion of simplicity. Methinks I fee these different followers of Homer, fome sweating and straining after him by violent leaps and bounds (the certain figns of false mettle) others slowly and servilely creeping in his train, while the Poet himself is all the time proceeding with an unaffected and equal majesty before them. However, of the two extreams one could fooner pardon frenzy than frigidity: No author is to be envied for fuch commendations as he may gain by that character of style, which his friends must agree together to call fineplicity, and the rest of the world will call dulness. There is a graceful and dignify'd fimplicity, as well as a bald and fordid one, which differ as much from each other as the air of a plain man from that of a floven: 'Tis one thing to be tricked up, and another not to be dreffed at all. Simplicity is the mean between oftentation and rusticity.

This pure and noble simplicity is no where in fuch perfection as in the Scripture and our Author. One may affirm, with all respect to the inspired writings, that the divine Spirit made use of no other words but what were intelligible and common to men at that time, and in that part of the world; and as Homer is the author nearest to those, his style must of course bear a greater resemblance to the facred books than that of any other writer. This confideration (together with what has been observed of the parity of some of his thoughts) may methinks induce a translator on the one hand, to give into feveral of those general phrases and manners of expression, which have attain'd a veneration even in our language from being used in the Old Testament; as on the other, to avoid those which have been appropriated to the Divinity, and in a manner configued to mystery and religion.

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For a further preservation of this air of simplicity, a particular care should be taken to express with all plainness those moral sentences and proverbial speeches which are so numerous in this Poet. They have fomething venerable, and as I may fay oracular, in that unadorn'd gravity and shortness with which they are delivered: a grace which would be utterly loft by endeavouring to give them what we call a more ingenious (that is, a more modern) turn in the paraphrase.

Perhaps the mixture of fome Grecisms and old words after the manner of Milton, if done without too much affectation, might not have an ill effect in a version of this particular work, which most of any other feems to require a venerable antique cast, But certainly the use of modern terms of war and government, fuch as platoon, campagne, junto, or the like (into which some of his translators have fallen) cannot be allowable; those only excepted, without which it is impossible to treat the subjects

in any living language.

There are two peculiarities in Homer's diction which are a fort of marks or moles, by which every common eye distinguishes him at first fight: Those who are not his greatest admirers look upon them as defects; and those who are, seem pleased with them as beauties. I speak of his compound epithets, and of his repetitions. Many of the former cannot be done literally into English without destroying the purity of our language. I believe such should be retained as slide easily of themselves into an English compound, without violence to the ear or to the received rules of composition; as well as those which have received a fanction from the authority of our best Poets, and are become familiar thro' their use of them; such as the cloud-compelling Jove, etc. As for the rest, whenever any can be as fully and fignificantly exprest in a fingle Word

word as in a compounded one, the course to be taken is obvious.

Some that cannot be fo turned as to preferve their full image by one or two words, may have justice done them by circumlocution; as the epithet είνοτίφυλλ@ to a mountain, would appear little or ridiculous translated literally leaf-shaking, but affords a majestic idea in the teriphrasis: The lofty mountain shakes his waving woods. Others that admit of differing fignifications, may receive an advantage by a judicious variation, according to the occasions on which they are introduced. For example, the epithet of Apollo, andias, or farshooting, is capable of two explications; one literal in respect of the darts and bow, the ensign of that God; the other allegorical with regard to the rays of the fun: Therefore in fuch places where Apollo is represented as a God in person, I would use the former interpretation; and where the effects of the fun are described, I would make choice of the latter. Upon the whole, it will be necesfary to avoid that perpetual repetition of the fame epithets which we find in Homer, and which, tho' it might be accommodated (as has been already shewn) to the ear of those times, is by no means to ours: But one may wait for opportunities of placing them, where they derive an additional beauty from the occasions on which they are employ'd; and in doing this properly, a translator may at once shew his fancy and his judgment.

As for Homer's Repetitions, we may divide them into three forts; of whole narrations and speeches, of single sentences, and of one verse or hemistich. I hope it is not impossible to have such a regard to these, as neither to lose so known a mark of the author on the one hand, nor to offend the reader too much on the other. The repetition is not un-

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graceful in those speeches where the dignity of the speaker renders it a fort of insolence to alter his words; as in the messages from Gods to men, or from higher powers to inseriors in concerns of state, or where the ceremonial of religion seems to require it, in the solemn forms of prayers, oaths, or the like. In other cases, I believe the best rule is to be guided by the nearness, or distance, at which the repetitions are placed in the original: When they sollow too close, one may vary the expression, but it is a question whether a professed translator be authorized to omit any: If they be tedious, the author is to answer for it.

It only remains to speak of the Versification. Homer (as has been said) is perpetually applying the sound to the sense, and varying it on every new subject. This is indeed one of the most exquisite beauties of poetry, and attainable by very sew: I know only of Homer eminent for it in the Greek, and Virgil in Latin. I am sensible it is what may sometimes happen by chance, when a writer is warm, and fully possest of his image: however it may be reasonably believed they designed this, in whose verse it so manifestly appears in a superior degree to all others. Few readers have the ear to be judges of it; but those who have,

Upon the whole, I must confess myself utterly incapable of doing justice to Homer. I attempt him in no other hope but that which one may entertain without much vanity, of giving a more tolerable copy of him than any entire translation in verse has yet done. We have only those of Chapman, Hobbes, and Ogilby. Chapman has taken the advantage of an immeasurable length of verse, notwithstanding which, there is scarce any paraphrase more loose and rambling than his. He has

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frequent interpolations of four or fix lines, and I remember one in the thirteenth book of the Odysley, v. 312. where he has spun twenty verses out of two. He is often mistaken in so bold a manner, that one might think he deviated on purpose, if he did not in other places of his notes infift fo much upon verbal trifles. He appears to have had a strong affectation of extracting new meanings out of his author, infomuch as to promife in his rhyming preface, a poem of the myfteries he had revealed in Homer: and perhaps he endeavoured to strain the obvious sense to this end. His expression is involved in fustian, a fault for which he was remarkable in his original writings. as in the tragedy of Bussy d'Amboise, etc. In a word, the nature of the man may account for his whole performance; for he appears from his preface and remarks to have been of an arrogant turn, and an enthusiast in poetry. His own boast of having finished half the Iliad in less than fifteen weeks, shews with what negligence his version was performed. But that which is to be allowed him, and which very much contributed to cover his defects, is a daring fiery spirit that animates his translation, which is fomething like what one might imagine Homer himself would have writ before he arrived at years of discretion.

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Hobbes has given us a correct explanation of the fense in general, but for particulars and circumstances he continually lops them, and often omits the most beautiful. As for its being esteemed a close translation, I doubt not many have been led into that error by the shortness of it, which proceeds not from his following the original line by line, but from the contractions above-mentioned. He sometimes omits whole similes and sentences, and is now and then guilty of mistakes, into which no writer of his learning could have fallen, but thro'

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carelessiness. His poetry, as well as Ogilby's, is too mean for criticism.

It is a great loss to the poetical world that Mr. Dryden did not live to translate the Iliad. He has left us only the first book, and a small part of the fixth; in which if he has in some places not truly interpreted the fense, or preserved the antiquities, it ought to be excused on account of the haste he was obliged to write in. He feems to have had too much regard to Chapman, whose words he fometimes copies, and has unhappily followed him in passages where he wanders from the original. However, had he translated the whole work, I would no more have attempted Homer after him than Virgil, his version of whom (notwithstanding some human errors) is the most noble and spirited translation I know in any language. But the fate of great genius's is like that of great ministers, tho' they are confessedly the first in the common. wealth of letters, they must be envy'd and calumniated only for being at the head of it.

That which in my opinion ought to be the endeavour of any one who translates Homer, is above all things to keep alive that spirit and fire which makes his chief character: In particular places, where the fense can bear any doubt, to follow the strongest and most poetical, as most agreeing with that character; to copy him in all the variations of his style, and the different modulations of his numbers; to preserve, in the more active or descriptive parts, a warmth and elevation; in the more fedate or narrative, a plainness and solemnity; in the speeches, a fullness and perspicuity; in the sentences, a shortness and gravity: Not to neglect even the little figures and turns on the words, not fometimes the very cast of the periods; neither to omit nor confound any rites or customs of anti-

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guity: Perhaps too he ought to include the whole in a shorter compass, than has hitherto been done by any translator, who has tolerably preserved either the fense or poetry. What I would further recommend to him, is to study his author rather from his own text, than from any commentaries. how learned foever, or whatever figure they may make in the estimation of the world; to consider him attentively in comparison with Virgil above all the ancients, and with Milton above all the mo-Next thefe, the Archbishop of Cambray's Telemachus may give him the truest idea of the spirit and turn of our author, and Bossu's admirable treatise of the Epic poem the justest notion of his design and conduct. But after all, with whatever judgment and fludy a man may proceed, or with whatever happiness he may perform such a work, he must hope to please but a few; those only who have at once a taste of poetry, and competent learning. For to fatisfy fuch as want either, is not in the nature of this undertaking; fince a mere modern wit can like nothing that is not modern, and a pedant nothing that is not Greek.

What I have done is submitted to the publick, from whose opinions I am prepared to learn; tho' I fear no judges fo little as our best poets, who are most fensible of the weight of this task. As for the worst, whatever they shall please to say, they may give me fome concern as they are unhappy men, but none as they are malignant writers. was guided in this translation by judgments very different from theirs, and by persons for whom they can have no kindness, if an old observation be true, that the strongest antipathy in the world is that of fools to men of wit. Mr. Addison was the first whose advice determined me to undertake this task, who was pleased to write to me upon t Y 3

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that occasion in such terms, as I cannot repeat without vanity. I was obliged to Sir Richard Steele for a very early recommendation of my undertaking to the publick. Dr. Swift promoted my interest with that warmth with which he always ferves his friend. The humanity and frankness of Sir Samuel Garth are what I never knew wanting on any occasion. I must also acknowledge with infinite pleasure, the many friendly offices, as well as fincere criticisms of Mr. Congreve, who had led me the way in translating some parts of Homer. I must add the names of Mr. Rowe and Dr. Parnell, though I shall take a further opportunity of doing justice to the last, whose good-nature (to give it a great panegyrick) is no less extensive than his learning. The favour of these gentlemen is not entirely undeferved by one who bears them fo true an affection. But what can I say of the honour so many of the Great have done me, while the first names of the age appear as my subscribers, and the most distinguished patrons and ornaments of learning as my chief encouragers. Among these it is a particular pleasure to me to find, that my highest obligations are to such who have done most honour to the name of Poet: That his Grace the Duke of Buckingham was not displeased I should undertake the author to whom he has given (in his excellent Effay) fo complete a Praise.

Read Homer once, and you can read no more; For all Books else appear so mean, so poor, Verse will seem Prose: but still persist to read, And Homer will be all the Books you need.

That the Earl of Hallifax was one of the first to favour me, of whom it is hard to say whether the advancement of the polite arts is more owing

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wh abl to his generosity or his example. That such a Genius as my Lord Bolingbroke, not more distinguished in the great scenes of business, than in all the useful and entertaining parts of learning, has not resused to be the critick of these sheets, and the patron of their writer. And that the noble author of the Tragedy of Heroic Love, has continued his partiality to me, from my writing Pastorals, to my attempting the lliad. I cannot deny myself the pride of confessing, that I have had the advantage not only of their advice for the conduct in general, but their correction of several particulars of this translation.

I could fay a great deal of the pleasure of being diffinguished by the Earl of Carnarvon, but it is almost absurd to particularize any one generous action in a person whose whole life is a continued feries of them. Mr. Stanhope, the present Secretary of State, will pardon my defire of having it known that he was pleafed to promote this affair. The particular zeal of Mr. Harcourt (the fon of the late Lord Chancellor) gave me a proof how much I am honoured in a share of his friendship. I must attribute to the same motive that of feveral others of my friends, to whom all acknowledgments are rendered unnecessary by the privileges of a familiar correspondence: And I am satisfy'd I can no way better oblige men of their turn, than by my filence.

In short, I have found more patrons than ever Homer wanted. He would have thought himself happy to have met the same favour at Athens that has been shewn me by its learned rival, the University of Oxford. And I can hardly envy him those pompous honours he received after death, when I reslect on the enjoyment of so many agreeable obligations, and easy friendships, which make

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the fatisfaction of life. This distinction is the more to be acknowledged, as it is shewn to one whose pen has never gratified the prejudices of particular parties, or the vanities of particular men. Whatever the fuccess may prove, I shall never repent of an undertaking in which I have experienced the candour and friendship of so many persons of merit; and in which I hope to pass some of those years of youth that are generally lost in a circle of follies, after a manner neither wholly unuseful to others, nor disagreeable to myself.

PREFACE

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# PREFACE

#### TO THE

## Works of SHAKESPEAR.

T T is not my defign to enter into a criticism upon this author; tho' to do it effectually and not superficially, would be the best occasion that any just writer could take, to form the judgment and taste of our nation. For of all English poets Shakespear must be confessed to be the fairest and fullest subject for criticism, and to afford the most numerous, as well as most conspicuous instances, both of beauties and faults of all forts. But this far exceeds the bounds of a Preface, the business of which is only to give an account of the fate of his works, and the difadvantages under which they have been transmitted to us. We shall hereby extenuate many faults which are his, and clear him from the imputation of many which are not: A defign, which though it can be no guide to future criticks to do him justice in one way, will at least be fufficient to prevent their doing him an injustice in the other.

I cannot however but mention fome of his principal and characteristic excellencies, for which (not-

(notwithstanding his defects) he is justly and universally elevated above all other dramatick Writers. Not that this is the proper place of praising him, but because I would not omit any occasion of do-

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If ever any author deserved the name of an Original, it was Shakespear. Homer himself drew not his art so immediately from the fountains of Nature; it proceeded thro' Ægyptian strainers and channels, and came to him not without some tincture of the learning, or some cast of the models, of those before him. The poetry of Shakespear was inspiration indeed: he is not so much an Imitator, as an Instrument, of Nature; and 'tis not so just to say that he speaks from her, as that she

speaks thro' him.

His Characleas are fo much Nature herself, that 'tis a fort of injury to call them by fo diflant a name as copies of her. Those of other Poets have a constant resemblance, which shews that they received them from one another, and were but multipliers of the fame image: each picture like a mock-rainbow is but the reflexion of a reflexion. But every fingle character in Shakespear is as much an individual, as those in life itself; it is as impossible to find any two alike; and fuch as from their relation or affinity in any respect appear most to be twins, will upon comparison be found remarkably distinct. To this life and variety of character, we must add the wonderful prefervation of it; which is fuch throughout his Plays, that, had all the speeches been printed without the very names of the persons, I believe one might have applied them with certainty to every fpeaker.

The Power over our Passions was never posses'd in a more eminent degree, or displayed in so disserent

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ferent instances. Yet all along, there is seen no labour, no pains to raise them; no preparation to guide our guess to the effect, or be perceived to lead toward it: But the heart swells, and the tears burst out, just at the proper places: We are surprized the moment we weep; and yet upon reflection find the passion so just, that we should be surprized if we had not wept, and wept at that very moment.

How aftonishing is it again, that the Passions directly opposite to these, Laughter and Spleen, are no less at his command! that he is not more a master of the great than of the ridiculus in human nature; of our noblest tendernesses, than of our vainest foibles; of our strongest emotions, than of

our idlest fensations!

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Nor does he only excel in the Passions: in the coolness of Reflection and Reasoning he is full as admirable. His Sentiments are not only in general the most pertinent and judicious upon every fubject; but by a talent very peculiar, fomething between penetration and felicity, he hits upon that particular point on which the bent of each argument turns, or the force of each motive depends. This is perfectly amazing, from a man of no education or experience in those great and publick scenes of life which are usually the subject of his thoughts: So that he feems to have known the world by intuition, to have looked thro' human nature at one glance, and to be the only author that gives ground for a very new opinion, That the philosopher and even the man of the world, may be born, as well as the poet.

It must be owned that with all these great excellencies, he has almost as great defects; and that as he has certainly written better, so he has perhaps written worse, than any other. But I think I can in some measure account for these desects. from feveral causes and accidents; without which it is hard to imagine that fo large and fo enlightened a mind could ever have been susceptible of them. That all these contingencies should unite to his disadvantage seems to me almost as singularly unlucky, as that fo many various (nay contrary) talents should meet in one man, was happy and

extraordinary.

It must be allowed that Stage-poetry of all other, is more particularly levelled to please the topulace, and its fuccess more immediately depending upon the common suffrage. One cannot therefore wonder, if Shakespear, having at his first appearance no other aim in his writings than to procure a subfistence, directed his endeavours solely to hit the taste and humour that then prevailed. The audience was generally composed of the meaner fort of people; and therefore the images of life were to be drawn from those of their own rank: accordingly we find, that not our author's only, but almost all the old comedies have their scene among Tradesmen and Mechanicks: And even their historical plays strictly follow the common old stories or vulgar traditions of that kind of people. In Tragedy, nothing was fo fure to furtrize and cause admiration, as the most strange, unexpected, and consequently most unnatural, events and incidents; the most exaggerated thoughts; the most verbose and bombast expression; the most pompous rhymes, and thundering versification. In Comedy, nothing was fo fure to please, as mean buffoonry, vile ribaldry, and unmannerly jefts of fools and clowns. Yet even in these, our author's wit buoys up, and is born above his fubject: his genius in those low parts is like some prince of a romance in the difguife of a shepherd or peafant;

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a certain greatness and spirit now and then break out, which manifest his higher extraction and

qualities.

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It may be added, that not only the common audience had no notion of the rules of writing. but few even of the better fort piqued themselves upon any great degree of knowledge or nicety that way; 'till Ben Johnson, getting possession of the flage, brought critical learning into vogue: And that this was not done without difficulty, may appear from those frequent lessons (and indeed almost declamations) which he was forced to prefix to his first plays, and put into the mouth of his actors, the Grex, Chorus, etc. to remove the prejudices, and inform the judgment of his hearers. 'Till then, our authors had no thoughts of writing on the model of the ancients: their Tragedies were only histories in dialogue; and their comedies followed the thread of any novel as they found it, no less implicitly than if it had been true history.

To judge therefore of Shakespear by Aristotle's rules, is like trying a man by the laws of one country, who acted under those of another. He writ to the people; and writ at first without patronage from the better fort, and therefore without aims of pleasing them: without assistance or advice from the learned, as without the advantage of education or acquaintance among them: without that knowledge of the best models, the ancients, to inspire him with an emulation of them: in a word, without any views of reputation, and of what poets are pleased to call immortality: Some or all of which have encouraged the vanity, or animated

the ambition, of other writers.

Yet it must be observed, that when his performances had merited the protection of his prince,

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and when the encouragement of the court had fucceeded to that of the town; the works of his riper years are manifeftly raifed above those of his for-The dates of his plays sufficiently evidence that his productions improved, in proportion to the respect he had for his auditors. And I make no doubt this observation would be found true in every instance, were but editions extant from which we might learn the exact time when every piece was composed, and whether writ for the town, or

Another cause (and no less strong than the former) may be deduced from our Author's being a player, and forming himself first upon the judgments of that body of men whereof he was a member: They have ever had a standard to themselves, upon other principles than those of Aristotle. As they live by the majority, they know no rule but that of pleafing the present humour, and complying with the wit in fashion; a consideration which brings all their judgment to a short point. Players are just such judges of what is right, as taylors are of what is graceful. And in this view it will be but fair to allow, that most of our Author's faults are less to be ascribed to his wrong judgment as a Poet, than to his right judgment as a Player.

By these men it was thought a praise to Shakespear, that he scarce ever blotted a line. industriously propagated, as appears from what we are told by Ben Johnson in his Discoveries, and from the preface of Heminges and Condell to the first folio edition. But in reality (however it has prevailed) there never was a more groundless report, or to the contrary of which there are more undeniable evidences. As the Comedy of the Merry Wives of Windsor, which he entirely new writ; the History of Henry VI. which was first

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But as to his want of learning, it may be necessary to say something more: There is certainly a vast difference between learning and languages. How far he was ignorant of the latter, I cannot determine; but 'tis plain he had much reading at least, if they will not call it learning. Nor is it any great matter, if a man has knowledge, whether he has it from one language or from another.

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Nothing is more evident than that he had a taffe of natural philosophy, mechanicks, ancient and modern history, poetical learning and mythology: We find him very knowing in the customs, rites, and manners of antiquity. In Coriolanus and Juhus Cafar, not only the spirit, but manners, of the Romans are exactly drawn; and still a nicer distinction is shown, between the manners of the Romans in the time of the former, and of the lat-His reading in the ancient historians is no less conspicuous, in many references to particular passages: and the speeches copied from Plutarch in Coriolanus may, I think, as well be made an instance of his learning, as those copied from Cicero in Catiline, of Ben Johnson's. The manners of other nations in general, the Egyptians, Venetians, French, etc. are drawn with equal propriety. Whatever object of nature, or branch of science, he either speaks of or describes; it is always with competent, if not extensive knowledge: his defcriptions are stil exact; all his metaphors appropriated, and remarkably drawn from the true nature and inherent qualities of each subject. When he treats of ethic or politic, we may constantly observe a wonderful justness of distinction, as well as extent of comprehension. No one is more a master of the poetical story, or has more frequent allusions to the various parts of it: Mr. Waller (who has been celebrated for this last particular) has not shewn more learning this way than Shakespear. We have translations from Ovid published in his name, among those poems which pass for his, and for some of which we have undoubted authority (being published by himself, and dedicated to his noble patron the Earl of Southampton:) He appears also to have been conversant in Plautus, from whom he has taken the plot of one of his plays:

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plays: he follows the Greek authors, and particularly Dares Phrygius, in another: (altho' I will not pretend to fay in what language he read them.) The modern Italian writers of novels he was manifestly acquainted with; and we may conclude him to be no less conversant with the ancients of his own country, from the use he has made of Chaucer in Troilus and Cressida, and in the Two noble Kinsmen, if that Play be his, as there goes a tradition it was (and indeed it has little resemblance of Fletcher, and more of our Author than some of those which have been received as genuine.)

I am inclined to think, this opinion proceeded originally from the zeal of the Partizans of our Author and Ben Johnson; as they endeavoured to exalt the one at the expence of the other. It is ever the nature of Parties to be in extremes; and nothing is fo probable, as that because Ben Johnson had much the more learning, it was faid on the one hand that Shakespear had none at all; and because Shakespear had much the most wit and fancy, it was retorted on the other, that Johnson wanted both. Because Shakespear borrowed nothing, it was faid that Ben Johnson borrowed every thing. Because Johnson did not write extempore, he was reproached with being a year about every piece; and because Shakespear wrote with ease and rapidity, they cried, he never once made a blot. Nay the spirit of opposition ran so high, that whatever those of the one fide objected to the other, was taken at the rebound, and turned into praises; as injudiciously, as their antagonists before had made them objections.

Poets are always afraid of envy; but fure they have as much reason to be afraid of admiration. They are the Scylla and Charybdis of Authors; those who escape one, often fall by the other. Pessimum

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genus inimicorum laudantes, says Tacitus: and Virgil desires to wear a charm against those who praise a poet without rule or reason.

Si ultra placitum laudârit, baccare frontem Cingito, ne vati noceat.

But however this contention might be carried on by the Partizans on either fide, I cannot help thinking these two great poets were good friends, and lived on amicable terms, and in offices of fociety with each other. It is an acknowledged fact, that Ben Johnson was introduced upon the stage, and his first works encouraged, by Shakespear. And after his death, that Author writes To the memory of his beloved Mr. William Shakespear, which shews as if the friendship had continued thro' life. I cannot for my own part find any thing invidious or sparing in those verses, but wonder Mr. Dryden was of that opinion. He exalts him not only above all his contemporaries, but above Chaucer and Spenfer, whom he will not allow to be great enough to be ranked with him; and challenges the names of Sophocles, Euripides, and Æschylus, nay all Greece and Rome at once, to equal him; and (which is very particular) expresly vindicates him from the imputation of wanting art, not enduring that all his excellencies should be attributed to nature. It is remarkable too, that the praise he gives him in his Discoveries seems to proceed from a personal kindness; he tells us that he lov'd the man, as well as honoured his memory; celebrates the honesty, openness, and frankness of his temper; and only distinguishes, as he reasonably ought, between the real merit of the Author, and the filly and derogatory applauses of the Players. Ben Johnson might indeed be sparing in his commendations, (tho' certainly he is not so in this in-Stance)

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stance) partly from his own nature, and partly from judgment. For men of judgment think they do any man more service in praising him justly, than lavishly. I say, I would fain believe they were friends, tho' the violence and ill-breeding of their followers and flatterers were enough to give rise to the contrary report. I would hope that it may be with parties, both in wit and state, as with those monsters described by the poets; and that their heads at least may have something human, tho' their bodies and tails are wild beasts and

ferpents.

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As I believe that what I have mentioned gave rife to the opinion of Shakespear's want of learning; fo what has continued it down to us may have been the many blunders and illiteracies of the first publishers of his works. In these editions their ignorance shines in almost every page; nothing is more common than Actus tertia. Exit omnes. Enter three witches solus. Their French is as bad as their Latin, both in construction and fpelling: Their very Welsh is false. Nothing is more likely than that those palpable blunders of Hector's quoting Aristotle, with others of that gross kind, sprung from the same root: it not being at all credible that these could be the errors of any man who had the least tincture of a school, or the least conversation with such as had. Ben Johnson (whom they will not think partial to him) allows him at least to have had some Latin; which is utterly inconfishent with mistakes like these. Nay the constant blunders in proper names of perfons and places, are fuch as must have proceeded from a man, who had not so much as read any history, in any language: so could not be Shakefpear's.

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I shall now lay before the reader some of those almost innumerable errors, which have risen from one fource, the ignorance of the players, both as his actors, and as his editors. When the nature and kinds of these are enumerated and considered, I dare to fay that not Skakespear only, but Aristotle or Cicero, had their works undergone the fame fate, might have appeared to want fense as well as

learning.

It is not certain that any one of his plays was published by himself. During the time of his employment in the Theatre, several of his pieces were printed feparately in quarto. What makes me think that most of these were not published by him, is the excessive carelessiness of the press: every page is fo fcandaloufly false spelled, and almost all the learned or unusual words so intolerably mangled, that it's plain there either was no corrector to the press at all, or one totally illiterate. If any were supervised by himself, I should fancy the two parts of Henry IV. and Midsummer Night's Dream might have been fo: because I find no other printed with any exactness; and (contrary to the rest) there is very little variation in all the subsequent editions of them. There are extant two prefaces, to the first quarto edition of Troilus and Cressida in 1600, and to that of Othello; by which it appears, that the first was published without his knowledge or confent, and even before it was acted, fo late as feven or eight years before he died; and that the latter was not printed till after his death. The whole number of genuine plays which we have been able to find printed in his lifetime, amounts but to eleven. And of some of these, we meet with two or more editions by different printers, each of which has whole heaps of trash different from the other: which I should fancy

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fancy was occasioned by their being taken from different copies, belonging to different Play-houses.

The folio edition (in which all the plays we now receive as his, were first collected) was published by two Players, Heminges and Condell, in 1623, seven years after his decease. They declare, that all the other editions were stolen and furreptitious, and affirm theirs to be purged from the errors of the former. This is true as to the literal errors, and no other; for in all respects else it is

far worfe than the quarto's.

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First, because the additions of trifling and bombast passages are in this edition far more numerous. For whatever had been added, fince those quarto's by the actors, or had stolen from their mouths into the written parts, were from thence conveyed into the printed text, and all stand charged upon the Author. He himself complained of this usage in Hamlet, where he wishes that those who play the Clowns would speak no more than is set down for them. (Act. iii. Sc. iv.) But as a proof that he could not escape it, in the old editions of Romeo and Juliet there is no hint of a great number of the mean conceits and ribaldries now to be found there. In others, the low scenes of Mobs, Plebeians and Clowns, are vaftly shorter than at present: And I have feen one in particular (which feems to have belonged to the play-house, by having the parts divided with lines, and the actors names in the margin) where feveral of those very passages were added in a written hand, which are fince to be found in the folio.

In the next place, a number of beautiful paffages which are extant in the first fingle editions, are omitted in this: as it feems without any other reason, than their willingness to shorten some scenes: These men (as it was faid of Procrustes) either

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either lopping, or stretching an Author, to make

him just fit for their stage.

This edition is faid to be printed from the original copies. I believe they meant those which had lain ever fince the author's days in the play-house, and had from time to time been cut, or added to, arbitrarily. It appears that this edition, as well as the quarto's, was printed (at least partly) from no better copies than the prompter's book, or piece-meal parts written out for the use of the actors: For in fome places their very \* names are through carelessness set down instead of the persona dramatis: And in others the notes of direction to the property-men for their moveables, and to the players for their entries, are inferted into the text, thro' the ignorance of the transcribers.

The Plays not having been before so much as distinguished by acts and scenes, they are in this edition divided according as they played them; often where there is no pause in the action, or where they thought fit to make a breach in it, for the

fake of musick, masques, or monsters.

Sometimes the scenes are transposed and shuffled backward and forward; a thing which could no otherwise happen, but by their being taken from

feparate and piece meal written parts.

Many verses are omitted entirely, and others transposed; from whence invincible obscurities have arisen, past the guess of any commentator to clear up, but just where the accidental glimpse of an old edition enlightens us.

Edit. Fol. of 1623, and 1632.

<sup>\*</sup> Much ado about nothing, Act ii. Enter Prince Leonato, Claudio, and Jack Wilson, instead of Balthasar. And in Act iv. Cowley, and Kemp, constantly thro' a whole scene.

Some characters were confounded and mix'd, or two put into one, for want of a competent number of actors. Thus in the quarto edition of Midfummer Night's Dream, Act v. Shakespear introduces a kind of Master of the revels called Philostrate; all whose part is given to another character (that of Egeus) in the subsequent editions: So also in Hamlet and King Lear. This too makes it probable, that the prompter's books were what they called the original copies.

From liberties of this kind, many speeches also were put into the mouths of wrong persons, where the Author now seems chargeable with making them speak out of character; Or sometimes perhaps for no better reason, that hat a governing player, to have the mouthing of some favourite speech himself, would snaw it from the unwor-

thy lips of an underling.

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Profe from verse they did not know, and they accordingly printed one for the other throughout

Having been forced to fay so much of the players, I think I ought in justice to remark, that the judgment, as well as condition, of that class of people was then far inferior to what it is in our days. As then the best playhouses were inns and taverns (the Globe, the Hope, the Red Bull, the Fortune, etc.) so the top of the profession were then meer players, not gentlemen of the stage: They were led into the buttery by the steward, not placed at the lord's table, or lady's toilette: and consequently were entirely deprived of those advantages they now enjoy, in the samiliar conversation of our nobility, and an intimacy (not to say dearness) with people of the first condition.

From what has been faid, there can be no queftion but had Shakespear published his works himt Z 4

felf (especially in his latter time, and after his retreat from the stage) we should not only be certain which are genuine; but should find in those that are, the errors lessened by some thousands. If I may judge from all the diffinguishing marks of his ftyle, and his manner of thinking and writing, I make no doubt to declare that those wretched plays, Pericles, Locrine, Sir John Oldcastle, Yorkshire Trageay, Lord Cromwell, The Puritan, and London Prodigal, cannot be admitted as his. And I should conjecture of some of the others (particularly Love's Labour's Loft, The Winter's Tale, and Titus Andronicus) that only some characters, fingle scenes, or perhaps a few particucular paffages, were of his hand. It is very probable what occasioned some plays to be supposed Shakespear's was only this; that they were pieces produced by unknown authors, or fitted up for the theatre while it was under his administration: and no owner claiming them, they were adjudged to him, as they give strays to the Lord of the manor: a mistake which (one may also observe) it was not for the interest of the house to remove. Yet the players themselves, Heminges and Condell, afterwards did Shakespear the justice to reject those eight plays in their edition; tho' they were then printed in his name, in every body's hands, and acted with fome applause; (as we learn from what Ben Johnson says of Pericles in his Ode on the New-Inn.) That Titus Andronicus is one of this class I am the rather induced to believe, by finding the fame Author openly express his contempt of it in the Induction to Bartholomew-Fair, in the year 1614, when Shakespear was yet living. And there is no better authority for these latter fort, than for the former, which were equally published in his life-time. If

If we give into this opinion, how many low and vicious parts and passages might no longer resect upon this great genius, but appear unworthily charged upon him? And even in those which are really his, how many faults may have been unjustly laid to his account from arbitrary additions, expunctions, transpositions of scenes and lines, confusion of characters and persons, wrong application of speeches, corruptions of innumerable passages by the ignorance, and wrong corrections of them again by the impertinence of his first editors? From one or other of these considerations, I am verily perfuaded, that the greatest and the grossest part of what are thought his errors would vanish, and leave his character in a light very different from that disadvantageous one, in which it now

appears to us.

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This is the state in which Shakespear's writings lie at present; for, fince the abovementioned folio edition, all the rest have implicitly followed it, without having recourse to any of the former, or ever making the comparison between them. It is impossible to repair the injuries already done him; too much time has elapfed, and the materials are too few. In what I have done I have rather given a proof of my willingness and desire, than of my ability, to do him justice. I have discharged the dull duty of an Editor, to my best judgment, with more labour than I expect thanks, with a religious abhorrence of all innovation, and without any indulgence to my private fense or conjecture. The method taken in this edition will shew itself. The various readings are fairly put in the margin, fo that every one may compare them; and those I have preferred into the text are constantly ex fide codicum, upon authority. The alterations or additions which Shakeipear spear himself made, are taken notice of as they occur. Some suspected passages which are excesfively bad (and which feem interpolations by being so inserted that one can intirely omit them without any chasm, or deficience in the context) are degraded to the bottom of the page; with an afterisk referring to the places of their infertion. The scenes are marked so distinctly that every removal of place is specify'd; which is more necesfary in this Author than any other, fince he shifts them more frequently: and fometimes without attending to this particular, the reader would have met with obscurities. The more obsolete or unusual words are explained. Some of the most shining passages are distinguished by comma's in the margin: and where the beauty lay not in particulars but in the whole, a star is prefixed to the scene. This feems to me a shorter and less oftentatious method of performing the better half of Criticism (namely the pointing out an Author's excellencies) than to fill a whole paper with citations of fine passages, with general applauses, or empty exclamations at the tail of them. There is also subjoined a catalogue of those first editions by which the greater part of the various readings and of the corrected passages are authorised (most of which are fuch as carry their own evidence along with them.) These editions now hold the place of originals, and are the only materials left to repair the deficiencies or restore the corrupted sense of the Author: I can only wish that a greater number of them (if a greater were ever published) may yet be found, by a fearch more successful than mine, for the better accomplishment of this end.

I will conclude by faying of Shakespear, that with all his faults, and with all the irregularity of his drama, one may look upon his works, in com-

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parison of those that are more finished and regular, as upon an ancient majestick piece of Gothic architecture, compared with a neat modern building: The latter is more elegant and glaring, but the former is more strong and more solemn. It must be allowed, that in one of these there are materials enough to make many of the other. It has much the greater variety, and much the nobler apartments; tho' we are often conducted to them by dark, odd, and uncouth passages. Nor does the whole sail to strike us with greater reverence, tho' many of the parts are childish, ill-placed, and unequal to its grandeur.



